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MYTHOLOGY

ILLUSTRATED CHIEFLY FROM THE MYTHS AND LEGENDS OF GREECE

BY

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PREFACE.

THE vital importance of diffusing some knowledge of the leading principles of Science among all classes of society, is becoming daily more widely and deeply felt; and to meet and promote this important movement, W. & R. CHAMBERS have resolved on issuing the present Series of ELEMENTARY SCIENCE MANUALS. The Editors believe that they enjoy special facilities for the successful execution of such an undertaking, owing to their long experience—now extending over a period of forty years—in the work of popular education, as well as to their having the co-operation of writers specially qualified to treat the several subjects. In particular, they are happy in having the editorial assistance of ANDREW FINDLATER, LL.D., to whose labours they were so much indebted in the work of editing and preparing *Chambers's Encyclopædia.*

The Manuals of this series are intended to serve two somewhat different purposes:

1. They are designed, in the first place, for SELF-INSTRUCTION, and will present, in a form suitable for private study, the main subjects entering into an enlightened education; so that young persons in earnest about self-culture may be able to master them for themselves.

2. The other purpose of the Manuals is, to serve as TEXT-BOOKS IN SCHOOLS. The mode of treatment naturally adopted in what is to be studied without a teacher, so far from being a drawback in a school-manual, will, it is believed, be a positive advantage. Instead of a number of abrupt statements being presented, to be taken on trust and learned, as has been the usual method in school-teaching; the subject is made, as far as possible, to unfold itself gradually, as if the pupil were discovering the principles himself, the chief function of the book being, to bring the materials before him, and to guide him by the shortest road to the discovery. This is now acknowledged to be the only profitable method of acquiring knowledge, whether as regards self-instruction or learning at school.

For simplification in teaching, the subject has been divided into sub-sections or articles, which are numbered continuously; and a series of Questions, in corresponding divisions, has been appended. These questions, while they will enable the private student to test for himself how far he has mastered the several parts of the subject as he proceeds, will serve the teacher of a class as specimens of the more detailed and varied examination to which he should subject his pupils.

NOTE BY THE AUTHOR.

In the present Manual an attempt is made to explain the principles on which the myths and legends of all nations have been formed, by illustrations drawn chiefly from the mythology of Greece. There are several reasons for giving this prominence to classical mythology. No doubt, it would have better qualified the book to appear in a scientific series, to have first proved the principles by a wide induction from the whole field of myth and legend, instead of in a manner taking their existence for granted, and then proceeding to apply them to only one department of the subject. But it was doubtful how far this process would lend itself to the order and clearness necessary for so limited a space; and it was felt that, as little doubt can be entertained of the general accuracy of the principles, the present method might safely be employed. Indeed, if mythology be at all capable of scientific treatment, its principles must be such as can obtain equally in the explanation of the myths of all nations, past and present; and to exemplify those principles in the myths of Greece has this advantage, that the materials are better and more widely known than in any other case. Besides, the book will thus serve the subsidiary purpose of providing non-classical readers with a key to the innumerable allusions to classic stories that occur in modern literature and art.

Much has been done in recent years to give us vivid notions of the mythology of the ancient Teutonic nations, and also of the peoples of India; and had space permitted, more use might have been made of these sources in corroborating the conclusions arrived at on our more circumscribed ground. The accounts given of the myths and legends of modern savage tribes in Tyler's *Primitive Culture*, Lubbock's *Origin of Civilisation*, and similar collections, shew striking parallels to what once prevailed among the nations now civilised; they prove—to use the language of geology—that, in producing the modern deposit of savage beliefs, the same mental agencies are at work that produced the now fossil mythologies of the ancients.

It is now an accepted fact that Greek art was largely influenced in its early stages by the earlier civilisation of Assyria. Further research will probably shew that there was also a considerable migration of myths and legends from Assyria to Greece. But however this may affect our judgment as to the originality and inventiveness of the Greeks, it will not materially alter the nature of the myths themselves; and the fuller and more accessible Greek version of them will continue, it may be presumed, to be the preferable vehicle for expounding their nature and mode of growth.

EDINBURGH,
February 1876.

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Fig. 1.—Zeus, Hera, and Hebe.

MYTHOLOGY.

I.—DEFINITIONS AND EXPLANATIONS.

MYTH.

1. The Greeks, and to a less degree the Romans also, had a system of gods and goddesses, whom they thought of as beings possessed of human form, but entirely free from the limits and restrictions which are imposed on the mind and the bodily powers of men. These deities had been produced in the imaginations of the Greeks and Romans at a very remote and early stage of their civilisation, when there existed no knowledge of the laws of nature, but, instead of that, a deep sense of mystery as to the causes of the various changes which were constantly being seen and acutely felt in the order of life and of natural phenomena. Men began by measuring everything by themselves or parts of them-

selves; for instance, they measured distance by feet, paces, ells, and so on. When it was necessary to express their idea of the cause of any mysterious occurrence, they had to do so from the analogy of human actions, and so it happened that the mysterious causes of natural phenomena were described as beings of human form, to whom habits and actions were ascribed resembling the habits and actions of men, but without the limits of power, time, or space, which at every turn beset mankind. Stories reflecting the habits, actions, or incidents connected with these deities were called myths (*mythoi*); and to discover the meaning which was hidden under these stories is what the science of mythology undertakes to do.

LEGEND.

2. The ancients (Greeks and Romans) gave a wider meaning than this to the word myth, including, as they did, under it every description of a supernatural incident, whether it referred to a deity or to the lower form of beings, whom they called heroes, and believed to be descended from deities. But it has since been found convenient to separate these incidents into two classes: (1) according as they refer to deities, and took place without the conditions of power, time, and space required by men; or (2) according as they refer to heroes, and in some cases also to deities, but are accompanied by details which give them the appearance of historical narratives. While the former are described as myths, for the latter the more modern word *legend* is used. A legend is therefore a narrative which has the appearance of being historical, and may sometimes have had a foundation in the actions of men; but a myth is a divine narrative, which has its foundation in a vivid sense of the mysteries of nature on the one hand, and of human life on the other.

TALES.

3. From myths and legends are to be distinguished the numerous class of child's stories about ogres and such like, which the Greeks called *mytharia*. They were merely the

fantastic creations of nurses, with no foundation of any kind, either in reason or in intelligible facts.

PERSONIFICATION.

4. In describing ancient myths, it will often be necessary to use the term *personification*, the meaning of which is, that some power or element of nature which is seen or felt, but cannot be defined in words, is thought of as an actual though invisible person—for example, the sea, as a mysteriously moving and changing element, is thought of in the person of Poseidon (Neptune); or, again, the gift of music or poetry, the origin of which no one could trace, is personified by the Muses. If in the present day we say: 'A virtuous action is its own reward,' we make a plain statement; but if we say: 'Virtue is its own reward,' we conceive a certain standard or type of virtue, and, in fact, personify it. To personify is, therefore, to create in the imagination a being whose appearance shall suggest the typical features of the element to be personified.

SYMBOL.

5. A *symbol* (Gr. *symbolon*) is literally a proof of identity —for example, the bronze ticket bearing the name and, so to speak, address of an Athenian juryman, was his symbolon. In its proper meaning, however, the symbol of a god was the visible sign of his invisible presence. The sight of an eagle was a sign of the presence of Zeus (Jupiter); and previous to the making of images of the gods, which at first were believed to have fallen from heaven, it seems that the only means of awaking a conviction in the presence of a deity was by the sight of his symbol. This applies only to those symbols which were taken from the natural world—for example, the eagle of Zeus, the dolphin of Poseidon, the wheat-ears of Demeter, the raven of Apollo, &c. But there was another class of symbols, which were only intelligible when accompanying the figure of a deity—for example, the trident of Poseidon, the lyre of Apollo, or the helmet of Ares (Mars). In this case, it is a proof of identity; in the other case, the symbol is a sign of the invisible presence of

the deity. It does not follow that every eagle, every dolphin, every wheat-ear, suggested this presence. That would depend on the frame of mind of the spectator.

ALLEGORY.

6. Allied to the process of myth-making is that of *allegory*, which also consists in describing unexplained phenomena by means of comparisons, in this case drawn from the actions of men. But the allegory does not, like the myth, end in a deification of the phase of nature which it takes up. It is more an exercise of the poetic than the religious faculty. For instance, when Henry IV. says: 'Sleep, nature's soft nurse, how I have frighted thee!' it is not to be understood that he had before his mind a figure of sleep as a nurse. He thinks of sleep as a mystery of nature, and he compares its regular attention to mankind as that of a nurse. Shakspeare is full of allegory. But there is a parallel case in the *Iliad* (xiv. 231–291), when Hera summons Hypnos (sleep) from Lemnos, and promises him Pasithea, one of the youngest of the Graces, if he puts Zeus asleep. Here, no doubt, the goddess is made to address an actual personification of sleep (Hypnos), and to promise him a substantial reward, and to associate him with a particular locality. So far, the incident has the conditions of a myth, but they seem only to be tacked on to the original allegory, in which Hera wishes anxiously that sleep may overtake her husband.

THE MYTH-MAKING AGE.

7. As knowledge increases, occurrences which impress the mind as strange and mysterious become fewer. This may be seen by comparing the numerous fears and frequent sense of mystery in childhood with the confidence of manhood. The same is the case as regards what may be called the childhood and manhood of a nation. But the acquisition of knowledge, while it quietens the fears and the sense of mystery felt in childhood, is at the same time a process which tends to constrain the natural activity of the imagination, and ultimately to deaden it. This gift of an active

imagination is more than anything else necessary to the production of myths; and accordingly, if we would go back to the myth-making age of Greece, we must leave behind us the whole period of the history of that country which is known to us from what are called historical documents. We must go back to an age when scarcely any knowledge existed, and when the Greek language was in a very rudimentary stage. The scarcity of language is only another term for the scarcity of knowledge, and it is the want of one and the other which impels men to the creation of myths as a means of communicating their sensations. The myth-making age was therefore one of general ignorance, but of acute susceptibilities, which, for want of an elaborate language, it was necessary to express in what may be called the alphabet of human actions.

THE LEGEND-MAKING AGE.

8. Legend, as has been said, differs most obviously from myth in this, that it has all the appearance of an historical reality in its details, even if the culminating point be an impossibility; while a myth is altogether unsubstantial, and despises throughout the limits and restrictions which are observed in all human actions. Naturally, therefore, the legend-making age, since it implies more knowledge and more language, came after the myth-making age, though it is not to be supposed that the one left off abruptly when the other began. By the time of Homer, the legend-making age had fairly begun, and though the spirit of the old myths remained, it had mostly forgotten its origin in the observation of the marvels of nature, and retained little more than its power of putting the accepted deities through new movements. The spirit of legend associated itself most readily with the exploits of heroes, and apparently the most active period in Greece for the invention of these legends was, speaking roughly, from 1000 to 600 B.C. Each town or village had a legendary story of its founder or local head, and this process went on till it became difficult to distinguish between what was genuine legend and historical tradition. The story of the expedition of the Seven against Thebes

reads like a true but highly coloured tradition. The ballads and heroic lays in which many of these legends appear to have been recounted, led to their being known widely beyond the locality of their origin; but, except in the case of Herakles, none of the heroes of the legends ever came to be accepted as national heroes.

DISTRIBUTION OF MYTHS.

9. The myths of the gods also had a local origin, but with this difference, that they were the mental property of the various peoples who were formed into separate tribes or communities, and were established in localities of their own. If any of these tribes moved to another region, they could take with them their gods and their divine myths; not so readily the legends which were attached to the soil of their origin. When, therefore, the various Greek races came in course of civilisation to be united into one nation, they were found to possess a number of deities, of whom some differed little from others except in name, the consequence of which was, that one or the other must yield, or be allowed only to retain some special feature of his or her former character. To account for the disappearance of some of these deities, it was afterwards explained that there had been a succession of three dynasties of gods, the third and last being that of the gods of Olympos, over whom Zeus was supreme. Accordingly, when on reading, for instance, of the extraordinary powers of Apollo, we are surprised that the Greeks should not have been contented with him alone as their god, and wanted no other, we should remember that, to all appearance, the original tribes or races which afterwards made up the Greek nation had each been satisfied with one deity, and that the number and variety of gods which we find in the historical times of Greece were due to the coalescence of these tribes or races. While some of the deities were got rid of by the theory of two previous dynasties which had succumbed, others maintained their high places chiefly through their being retained as the great divine patrons of separate towns or states, as in the cases of Athena at Athens, or Hera (Juno) at Samos. The myths concerning them,

however, continued mostly to be national and not local property. The myth of the contest of Athena and Poseidon, for instance, for the soil of Attica is an exception.

DISTRIBUTION OF LEGENDS.

10. The union of the Greek races into one nation did not affect the legends, which, as has been said, were essentially local in their character, though, no doubt, the legends peculiar to the most powerful of the races would become more widely known than the others. When the legends are collected and compared, it is seen that they are often simply local varieties of one original theme—such, for example, as the rival legends of Perseus of Argos and Bellerophon of Corinth.

COMPARISON OF GREEK AND ROMAN MYTHS AND LEGENDS.

11. If we turn now to the Romans, it will be to find two distinct phases in their religion: first, a natural phase, in which they personified the powers and elements of nature, and worshipped them as supernatural beings; and secondly, what may be called the learned phase, in which they adopted the deities of the Greeks, with whose rites and myths they had become acquainted, after having chosen the Greek literature as their model and as their highest education. The earlier phase is almost entirely obscured by the later, all that is known of it being a series of scattered facts which tend to shew that the superseded deities of the Romans had at least sufficient affinity to their Greek successors to justify their being identified with them, and superseded all but in name. For the names were still retained. When the Greek goddess Demeter was transferred to Italy she was called Ceres, not as a translation of her Greek name, but because the old Roman Ceres was, like Demeter, essentially a goddess of the fertility of the fields. But under the Romans she had not apparently become the subject of an attractive myth, like that of Demeter and her daughter Persephone.

OBJECT OF THE MYTH.

12. In making their myths, the Greeks had no moral purpose. They did not always select the best actions of men as analogies for the actions of their gods, but often the opposite. No doubt, as civilisation advanced, the inclination was to take the best types of human conduct, as may be seen by referring to the characteristics of the three dynasties of gods, which are represented as being successively each more favourable to man than the other, less barbarous, and on the whole more suited as models for men.

INFLUENCE OF MYTHS AND LEGENDS.

13. If, however, the myths and legends did not aim at direct moral teaching, they yet did great service in supplying a high tone of thought throughout the Greek nation; in the first place, by keeping constantly before the mind a sense of the unascertainable and infinite powers of nature; and in the second place, by holding out to the youth of the nation models of heroic and noble exploits. When in later times the poets desired to act most powerfully on their audiences, it was by appealing to and working out these myths and legends. The highest aim of sculptors and painters was to embody the general conceptions of the gods and heroes, or to reproduce the myths or legends concerning them.

ORIGIN OF MYTHS.

14. The explanation which has here been given of the origin of myths is, that they are due to the vivid sensations which the varying aspects of nature produce on persons whose temperament is active and unchecked by a knowledge of natural laws, but who at the same time are possessed of an impulse to express their sensations in the only language available to them—namely, that of personification and myth-making. Such, it seems clear, was the temperament of the primitive Greeks and Romans; such also was that of the early Scandinavians whose religious myths we

still in part possess; and such also apparently is the temperament, though in a much lower degree, of some tribes which in our day are found to be still in a primitive condition; for example, the Maories of New Zealand.

OTHER THEORIES OF THE ORIGIN OF MYTHS.

15. There have, however, been other theories concerning the origin of the ancient myths. Herodotus believed that the Greek gods, and necessarily also the myths about them, had been obtained from Egypt; and in later times, when religion had become debased, an immense number of treatises were written to restore it to its original purity, by explaining away whatever was repulsive in the myths, and seeking in them some signification worthy of religious attention. One theory which stands out from the rest is that known as Euhemerism, from its founder, Euhemerus of Byzantium, the principle of which was that the gods were simply deified men, and accordingly it found in the myths a mixture of allegory and historical facts. During the middle ages, mythology was to some extent a favourite subject, but since the knowledge of it consisted chiefly of what was to be found in Latin writers like Hyginus and Ovid, no progress was made. From the sixteenth to the eighteenth centuries we find three systems of interpretation dividing the attention of scholars: (1) Euhemerism, as explained above; (2) a belief that the mythology of the ancients was only a debased form of an originally pure and revealed religion like that of the Jews; and (3) an attempt to explain the myths as conveying abstract religious truths under the guise of stories intentionally made obscure, and requiring religious initiation to be understood. Next, it was sought to explain the myths by referring them to astronomy or to meteorological phenomena. With the nineteenth century a new impulse was given to the subject, chiefly through the acquaintance with Sanscrit literature. Again, it was thought possible to trace the myths to an Egyptian, or a Phœnician, or an Indian origin; till finally the inquiry settled down into its present methods of seeking for an explanation of the myths in a primitive worship of the powers of nature.

II.—GREEK MYTHS: THE FIRST AND SECOND DYNASTIES OF GODS.

THEORY OF THREE DYNASTIES OF GODS.

16. In the form in which Greek mythology has come down to us, it presents a succession of three separate dynasties of gods, each one of which is described as driving its predecessor from the field by superior powers. Yet it is curious that, after reading of three dynasties, we carry away only an impression of two—the narrative of the first two dynasties being so uniform as to suggest that the one was simply evolved out of the other. We might even go further and say, as regards all three dynasties, that only one of them, the third, was the genuine production of the myth-making age, and that the other two stood in relation to it as mere commentary or explanation supplied by a priesthood which had large experience in tracing the genealogies of families to ancestors sufficiently removed to be boldly spoken of as divine. Such at least appears to have been a favourite occupation in the time of Hesiod, to whose *Theogony* we are indebted chiefly for what is known of the so-called earliest stages of the mythology.

ANOTHER THEORY.

17. On the other hand, it is possible to conceive that the first two dynasties were not altogether the pure invention of idle imaginations, as compared with the genuine myths which were the invention of imaginations acting upon real sensations and true feelings. Unfortunately, the traces of there ever having been any vital belief in the presence and power of these two dynasties are very scarce as regards the second, and do not at all exist as regards the first. Meantime what we are told is this :

CHAOS AND THE BEGINNING OF THE WORLD.

18. In the beginning of all things there was, in the place of the present world, a vast chaos of indescribable sub-

stances, out of which were fashioned, first, the earth (*Gæa*) and the spirit of love (*Eros*); next came *Erebos* (darkness) and *Nyx* (night). From the influence of love, Erebos and Nyx produced *Æther* (the clear sky) and *Hemera* (day). But the earth (*Gæa*), of her own accord, produced the sky (*Uranos*), the mountains, and the sea (*Pontos*); then, from an impulse of love, she became united with Uranos, and gave birth to the races of *Hekatoncheires*, *Cyclopes*, and *Titans*, all of them characterised by prodigious strength and a restless activity. Uranos was then the supreme god. In time he was displaced by his son Kronos, who again had to yield to his son Zeus. Such is an outline of the theory of creation, and the succession of deities, as laid down by Hesiod.

OTHER THEORIES OF THE BEGINNING OF THE WORLD.

19. But there appear to have been three other theories, differing from each other not essentially, but only in some points. The first is found in Homer, who speaks of the ocean (*Okeanos*) as the origin of all things. By the ocean he meant the untraversed waters which lay beyond the limits of early navigation, and about which so much of mystery was told. There were the islands of the blest, the garden of the Hesperides, and other wonders. The ocean was the source of all rivers, which flowed back to it again. It could be seen that rivers produced fertility, and this same property could naturally be ascribed to the ocean. According to a second theory, the origin of all things is traced to darkness and night; but whether this is to be understood as meaning that the effect of darkness and night upon the original chaotic mass was to infuse life, is not said. A third theory, suggested by the analogy of the birth of a bird from an egg, supposed that the original chaos had in time been formed by rotation into an egg, and that at last this great mundane egg had burst into two parts, one of which formed the heavens, the other the earth. This was the theory laid down by those who professed to follow the inspired teachings of Orpheus.

MARRIAGE OF THE HEAVENS AND THE EARTH.

20. To describe the heavens, with their fertilising influence, as the husband of the earth, is a simple step which is occasionally taken by poets. It is implied in such an expression as: The sky kisses the earth, and then her sweetest flowers spring; in which case, the sound of a shower may suggest the kissing. It was perhaps therefore from a poetic, rather than a religious point of view, that *Uranos* (sky) became a personage in Greek mythology; and it was because the race of Titans had to be accounted for genealogically, that he continued to be so classed. When his day came, he was got rid of, and did not, like Kronos under similar circumstances, continue to exist in another world. The offspring of Uranos and Gæa were first, the three Hekatoncheires, *Cottos*, *Gyes* or *Gyges*, and *Briareus*; secondly, the three Cyclopes, *Brontes* (thunder), *Steropes* (lightning), and *Arges* (stream of light); and thirdly, the Titans, *Okeanos*, *Tethys*, *Hyperion*, *Japetos*, *Themis*, *Kronos*, and *Rhea*. To raise the number of Titans to twelve, forming six pairs of male and female, five others are added by Hesiod; but since nothing is known of them beyond their names, and since these also are not of special significance, they have here been omitted. In these three races, it is again to be noticed that the second surpasses the first, and the third the second. The Hekatoncheires, with their hundred hands, represented mere brute force, convulsing and destroying like the power of an earthquake. The Cyclopes had, besides great strength, skill also to work in metals, in which capacity they served Hephæstos (Vulcan) at their forge in the heart of Mount Etna. The Titans added to physical strength many attributes of the mind—for example, the cunning of Kronos, the foresight of Themis. *Mnemosyne* (recollection) is sometimes included among the Titans. Being rebellious, they were cast by Uranos into Tartaros. Their mother, Gæa, however, took their part, and provided her youngest son, Kronos, with a sickle or curved knife of adamant, with which he fatally wounded Uranos. From the blood of the wound sprang the *Giants*, beings with legs formed of serpents; the *Melian Nymphs*; and the *Erinnys*, or Furies.

KRONOS.

21. *Kronos* now becomes the supreme ruler of a world which as yet is only inhabited by beings whose strength and movements may be compared to those of the fiercer elements of nature, such as storms and earthquakes. His wife, *Rhea*, appears to have been a goddess, representing, like Gæa, the fertility of the earth; and there is little doubt that in Crete and Asia Minor there had been a time when she was duly worshipped as such. Kronos himself was afterwards, when men came upon the earth, regarded as the god of harvest—the 'ripener,' as his name was understood to mean, in contrast to his father and predecessor Uranos, who, as was seen, represented the first growth of vegetation. His symbol was a sickle; and in Attica the harvest-month was called *Kronion* after him, and a yearly festival, *Kronia*, held in his honour, at which great freedom and gaiety were permitted. Rhea bore him three daughters, *Hestia*, *Demeter*, *Hera;* and three sons, *Hades*, *Poseidon*, *Zeus*. Homer reverses this order, placing Zeus as the oldest son, and Hera as the oldest daughter; but that would be inconsistent with the following myth: Kronos, having been told that he in turn would be overpowered by his own son, took the precaution of swallowing each child as it was born, until the sixth came, on which occasion Rhea deluded him with a stone, perhaps in the figure of an infant, wrapped in swaddling-clothes, which he swallowed. Meantime the child, Zeus, had been conveyed to Crete, and was there brought up. On reaching manhood, his first step was to compel his father to give back to the light the five sons and daughters whom he had swallowed. This he did; and along with them came the stone, which was afterwards placed at Delphi as a memorial of the incident. Thereupon followed the contest which ended in the overthrow of Kronos, and is known as the *Titanomachia*.

WAR OF GODS AND TITANS.

22. It is an observation frequently made, that after a great storm comes a profound calm, whether the storm be among the elements of nature or in the conflicts of men; and it is

also not uncommon to reason backward from a time of peace and order, that it must have been preceded by great disorder. The abrupt, rocky, and wild features of Thessaly, where the scene of the Titanomachia was laid, and where, probably, the mythical narrative of it was composed, had obviously been produced by some terrific convulsion in the earth itself. The earth must, therefore, have had within itself some extraordinary forces which, since they could not be known, could only be imagined as beings of enormous strength, who, since they had apparently ceased these operations, must be regarded as having been overpowered and brought under some law and order. These forces within the earth were personified by the Cyclopes and Hekatoncheires, and partly also by the Titans, though in their nature were mixed also some elements from above the earth. But if the forces within the earth had ceased to operate as they had once done, it could be seen daily that the no less powerful forces of the heavens, lightning, thunder, and storms, were unchecked—that, in fact, the deities of the sky had obtained supremacy at the cost of the others. The war lasted many years. On Mount Olympos were encamped Zeus, his brothers and sisters, with Okeanos and others who had deserted the cause of Kronos. On Mount Othrys were Kronos and the Titans. The sides were equal, apparently, till Zeus set free the Cyclopes and Hekatoncheires, of whom the former provided him with thunderbolts, while the latter lent him the power of making earthquakes. When Zeus appeared with his new weapon and new allies, forests took fire, the sea boiled, and the Titans were blinded by his lightning, while the earth shook to its centre. The Hekatoncheires, with their hundred hands, hurled rocks upon the Titans, and bound them in the darkness of Tartaros.

WAR OF GODS AND GIANTS.

23. The triumph of the gods of Olympos was followed by a division of the government of the world among the three brothers, Zeus becoming supreme god of the heavens, Poseidon of the sea, and Hades of the lower world—or rather, of the forces supposed to exist underneath the surface

of the earth. The victorious deities lived on the summit of Olympos, above the mists, through which they could look down, but could not themselves be seen. But so great an explosion of force could not be without an echo or a rebound, and accordingly we have a new conflict raised by

Fig. 2.—Zeus slaying the Giants.

the giants who had sprung from the earth and the blood of Uranos. It is known as the *Gigantomachia*, and for the purposes of art and literature it superseded the Titanomachia, on which it was modelled, because of the greater variety of its scenes. The number of the deities of Olympos had meantime been increased, and necessarily also the power of their combined resources. The scene is laid at Pallene in Macedonia, or, as the myth says, at Phlegra; and one of the characteristics of the fight was its resemblance to a combination of volcanoes and earthquakes on the part of the giants, while another characteristic is that single deities were opposed to single giants, as if it were a series of duels. But victory could only be secured through the aid of a mortal, the Earth having made her offspring, the giants, proof against all but mortal weapons. When Herakles appeared on the scene, the Earth tried to protect the giants by sorcery, but Zeus, by forbidding the sun and moon to shine, cut off this resource. *Alkyoneus* (a personification of winter and storm), and *Porphyrion* (fire-bearer), the king of the giants,

fall before Zeus and Herakles. Athena overpowered *Enkelados*, and it is said also *Pallas;* Poseidon slew *Polybotes* with a piece of the island of Cos, which he hurled at him. *Ephialtes* was opposed to Apollo, *Rhœtos* to Dionysos, and *Klytios* to Hekate or Hephæstos. This idea of pairing the gods and giants seems to have originated in local beliefs, where the patron deity of each locality would naturally be opposed to one or other of the giants. Still it is not easy to see why the fight should not have been indiscriminate, except from the point of view that it was an imitation of the Titanomachia, and would, therefore, be to an extent subject to the spirit of uniformity. Of a similar nature is the myth about the contest of the gods with *Typhon*, the fire-vomiting monster, from whom proceeded hot winds, and whom the gods opposed because of the injury he did to men.

CREATION OF MAN.

24. As to the creation of man, the natural belief was that he had sprung from the earth originally like vegetation; and in some districts, as in Attica, this belief in autochthony, as it was called, was a source of pride. He was described as having been in his first stages fierce and powerful, living in caves and woods, till gradually he was led towards civilisation by the gods and heroes. Then comes the story of a great flood which destroyed the entire human race except *Deucalion* and his wife *Pyrrha*, who were saved in an ark which after the flood rested on Mount Othrys, or as it was also said, on the top of Mount Parnassos. Commanded by Zeus and the oracle of Delphi, to cast behind them the bones of their mother, they interpreted these to mean the stones of the hill-side, from which sprang a new race of men hard and enduring. It should here be noted that the Greek words *laos*, meaning 'people,' and *laes*, meaning 'stones,' may have suggested this point in the legend.

PRIESTLY THEORY OF THE CREATION OF MAN.

25. Compared with this natural belief as to the origin of man is what may be called the priestly theory of his having

been specially created by Zeus. This is the theory of the four ages of men, the gold, silver, bronze, and iron ages. It is curious to find these ages compared with metals, and arranged also in the order in which these metals are believed to have been discovered and utilised by man. The object of the comparison, however, is to illustrate the degradation from one race to the other. Gold means prosperity, happiness, brightness, and beauty; and the men of the *Golden Age* lived like gods, without care or trouble, till death, like a soft sleep, carried them off from their herds and harvests to another world, where they lived on as good spirits, watching over the justice and injustice of men, and making some rich. Next the gods produced the men of the *Silver Age*, who had a long and weak childhood, and when they grew up were overbearing and unreasonable, so that Zeus was angry, and withdrew them to the lower world. Then he created the men of the *Bronze Age*, men of prodigious strength, addicted to war and bloodshed, using implements only of bronze, living in bronze houses, but quarrelsome, till they too were sent to the dark house of Hades. Lastly came the *Iron Age* of men who had to toil hard and live by the sweat of their brow. This race continued to live on the earth, and to reproduce itself.

MEN MADE BY PROMETHEUS.

26. But between this theory of four special creations on the one hand, and the natural belief in autochthony on the other, there was a middle course, in which it was felt that something more than the second, and something less than the first of these theories had been necessary for the making of man as a thinking, inventive, and progressive being. Had the gods made him, he would naturally have left their hands perfect at once : had he sprung from the soil, he would have been like its other products, more or less the same from generation to generation. It would thus account for the existence of men who were neither perfect nor the opposite, but were always striving after new knowledge, thinking and inventing, if it were true that Prometheus had made men of clay, and either induced Athena or Zeus to animate them,

or himself did so with fire stolen from heaven. For Prometheus, a son of the Titan Japetos, is a personification of the restless mental activity which entirely possesses some men. It is not said that he created the first man, but only that he too created men. The myth runs: When the gods were disputing with men about the honours due to them, Prometheus sacrificed at Sikyon a great ox, which he cut into two parts, the one consisting of the flesh and other eatable portions, wrapped in the hide, the other consisting only of bones cleverly covered with fat. He then asked Zeus to choose one of the two for the gods, and Zeus, though aware of the deceit, selected the bones, so that he might make another complaint against mankind, and have a final reason for withholding fire from them. Prometheus, however, succeeded in stealing fire from heaven, or from the forge of Hephæstos at Lemnos, and communicated it to men. Zeus, angry at this, proceeded to punish mankind as well as Prometheus.

PANDORA.

27. For the former purpose he caused Hephæstos to make a figure of a woman out of moist clay, to give it the voice and strength of man, but the face and figure of a goddess. Athena taught her to work cleverly, Aphrodite gave her face the charms of the most fascinating expression, Hermes gave her the habit of flattery, while the Graces and Seasons decked her with ornaments of gold and flowers, so that she might be irresistible to both gods and man. She was called Pandora, because she was a gift from all the gods. Hermes conducted her to the house of Epimetheus (the brother of Prometheus), who, though warned to receive no gift from Zeus, yet received her, and justified his name ('afterthought,' just as Prometheus means 'forethought') by not seeing the evil till it had arrived. Men had lived free of illness and cares, till this first woman had come among them, and lifted the cover of the great vase which it is to be supposed she had brought with her from the gods. From the open vase flew out so many ills, that men were at no moment safe

from them. Even hope, the last refuge, had got as far as the lip of the vase, when Pandora put on the cover again, and reserved it for men.

PROMETHEUS.

28. Prometheus himself was punished by being nailed alive to a rock, it was said, in the Caucasus Mountains. Every day an eagle came to gnaw away from his liver the part of it which grew every night. At last, Herakles shot the eagle, freed Prometheus, and brought about his reconciliation with Zeus. At Athens, the name and the myth of Prometheus were associated with the worship of Hephæstos and Athena; an annual festival was held, at which was a race with torches in the evening, to commemorate the stealing of the fire from heaven. Looking back from times comparatively civilised, the Greeks would readily exaggerate the value arising to primitive men from the first introduction of fire, because they would concentrate upon this primitive period the amazing experiences of the benefits of fire in their own day. Between the lightning and the burning mountain they would not know to decide, as claiming to have been the original source of it; and hence Prometheus at one time stole the fire from heaven, at another time from the once burning mountain in Lemnos.

III.—GREEK MYTHS: THE THIRD DYNASTY OF GODS.

OLYMPOS.

29. With only a few exceptions, all the high mountain-peaks in Greece and the Greek islands were associated with Zeus, as being nearer to his abode in the heavens. People ascended hills to pray to him. The eagle, which soars highest of birds, was thought to approach him most nearly of all living creatures, and became one of his symbols. The lightning which flashed through the clouds was another symbol. But either from local circumstances, or from a belief that the trué home of the gods was to be looked

for in the North of Greece, it happened that Mount Olympos in Thessaly obtained a preference over the other hills. On its cloud-capped summit were the imaginary palaces of Zeus and the deities assembled round him. The society of Olympos is pictured as on the model of human society. Zeus is the father and supreme god. Hera is his wife, is often jealous, and quarrels ensue. Apollo offends his father, and must submit to a period of servitude on earth. The assembly is divided in its counsel, and Zeus tells the others that if they were all to let themselves down from Olympos by golden chains attached to his feet, and try to pull him down, they could not. The gods were not confined to Olympos, but had couches in the islands of the west, where they lived on nectar and ambrosia. They went once to visit the Æthiopians. These and many similar incidents are related of life in Olympos. Apparently, the period most fertile in invention of this kind, was the time of Homer and the epic poets. Meanwhile, it must be explained who these deities of Olympos were. We know already only Zeus and Hera. Their brothers Poseidon and Hades had obtained for themselves independent dominions; their sisters Demeter and Hestia were also chiefly confined to the earth, so that it would seem as if Zeus and Hera must have created for themselves their new surroundings. In the myths they are so described—for example, Athena, Apollo, Artemis, Hermes, Aphrodite, are the offspring of Zeus; while Hephæstos and Ares are sons of Zeus and Hera. But we know, in fact, that in ancient Greece it was man who made the gods, and the question which here arises is, whether the spirit of myth-making had simply invented the wife and offspring of Zeus from the mere impulse of the analogy in human life, or whether it had not rather found these other deities existing as distinct personifications of elements in nature, and from the impulse just mentioned, grouped them round Zeus in such relations as suited best the character and functions of each. Just as Poseidon, having entire power over the sea, and being, therefore, co-ordinate with Zeus, the god of the heavens, was called his brother; or, as Hera, the goddess of the heavens by

night, became his sister and wife from her nearly co-ordinate powers; so the other deities of Olympos, having only subordinate functions, would best be classed as the offspring of Zeus. The idea of assembling the gods in Olympos—that is, in an invisible region of the heavens, above Mount Olympos—may have been suggested by the assemblies of chiefs in early times, and certainly the contrasts in the *Iliad* between the divine and the human assemblies are very effective. But afterwards the tendency was to think of and address the gods individually, and not as in council assembled. No doubt, they continued to be called the twelve gods, but, as in fact there were more than twelve of them, it happens that the deities included in that number vary. The fact of a deity being associated in after-times with each of the twelve months of the year, would preserve this number. In Attica, the first month of the year was represented by Zeus, the last by Hades, while the second half of the year was so arranged, that its representatives should pair with those of the first, as follows:

First and seventh months.....	=	Zeus and Hera.
Second and eighth months...	=	Demeter and Poseidon.
Third and ninth months.....	=	Hephæstos and Athena.
Fourth and tenth months.....	=	Ares and Aphrodite.
Fifth and eleventh months....	=	Artemis and Apollo.
Sixth and twelfth months.....	=	Hestia and Pluto.

ZEUS (JUPITER).

30. It would seem, from the partition of the world among the three brothers, Zeus, Poseidon, and Hades, that if the latter two were personifications respectively of the power of the sea, and the forces under the earth, Zeus would then also doubtless be a personification of the movements and influences of the region assigned to him—namely, the heavens. But he was obviously much more than that. In the first place, this division of the world reads like an invention to explain the difficulty of conceiving one god as acting in three distinct regions; it being necessary to have a more or less local habitation for the gods, towards which

the mind could revert with the certainty of finding them. Poseidon was also called Zeus Poseidon, and Hades, Zeus Hades. In the second place, there must have been a time, if indeed there ever was any other, in which Zeus was simply the one great god who was and is, and shall be, to whom everything which baffled human reason was known. Every nation has had or has its great spirit or god corresponding more or less to Zeus; and in all cases mankind have looked for him in the skies. They look for him in the direction in which they can see farthest, and yet find that he is invisible in a region still more remote. It is therefore only as a local habitation that the heavens are associated with him in the first instance, and though it is natural, it is certainly not necessary that he should have power in that region more than in the others. His symbol of a thunderbolt, and a great number of epithets, such as the 'cloud-gatherer,' 'thunderer,' shew to what extent he was identified with celestial phenomena. On the other hand, the primitive worship of Zeus at Dodona presents him more in the character of the great spirit. There his voice was heard communicating oracles in the rustling of the leaves of an oak tree. His priests, called Selli, says Homer (*Iliad*, xvi. 233), slept on the ground, by which may be meant that they prostrated themselves on the earth, believing their god to be the source of the fertility of the earth, and of everything that took place on it. In any case it seems clear that they were in that primitive stage of awe towards a supernatural being in which strange sounds play an important part. In striking contrast with this is another apparently very early phase of the worship of Zeus—that in Crete—where, if we may so speak, the greatest familiarity was taken with his person. It was there told not only of his birth and bringing up, but also of his death, his grave being pointed out. His mother Rhea, to save him from being devoured like her previous children by their father Kronos, had sent him secretly to Crete, where he was nourished on honey brought by bees, on milk from the goat Amalthea, on nectar which an eagle picked for him from crevices in the rocks, and on ambrosia which doves

carried to him from the source of Okeanos. He lived in a cave, before which the mythical Kuretes kept up a continual noise by beating their shields to scare off all harm. It can only be supposed that the Cretans reconciled themselves to the death of their god, by believing that he had only assumed another form of existence; and it seems probable that the idea both of his birth and death was suggested by the alternation of the seasons from summer to winter, just as the idea of Apollo visiting the Hyperboreans during the winter was suggested by the same phenomenon. In Attica, Zeus was believed to be grim (Maimaktes) in the winter, and mild (Meilichios) in summer.

31. In the religious feeling of the Greeks, Zeus was father of gods and men, and in the mythology it was necessary to give instances of both. Different localities produced each its local illustration, and when the whole came to be collected by poets and others, the picture was certainly different from what had been expected. But it is not to be understood that these local deities and heroes had been invented to justify the epithet of father of gods and men to Zeus. On the contrary, it may be seen, from the straits to which the myth is sometimes put, that those local personages had existed before the myth-making age had ceased, and were only under its influence forced into relation with Zeus. Thus, as regards his daughter Athena, he is described in the myth as having given birth to her from his own brain, she being at once full armed, and complete as a goddess, with no period of infancy like his other offspring. Hephæstos was present, and cleft his head open with an axe; there was a black cloud, and the world shook as under a thunder-storm. By adding these details, the object of the myth seems to have been to present Zeus as in general the great god of the world, and in particular as god of the heavens, with its storms and thunder; and on the other hand to present Athena as a goddess of the pure bright light which follows a storm. The fact of her coming from his head was explained on the principle which we found applied also to his father Kronos—namely, to avoid a prophecy that his wife Metis (intelligence) would

bear a son who would surpass and dethrone him, he swallowed her, and in time himself gave birth to Athena.

32. The marriage of Zeus with Hera was another subject which the myth undertook to explain on the model of a human marriage. For some time she would not give way to his entreaties, but then the ceremony was all the more splendid when it took place. All the gods went to the feast. Their couch was in the happy islands of the west, where were golden apples and ambrosia. The marriage, it was thought, had taken place in spring, and at that season it was duly commemorated on earth. Hera became the mother of Hebe, Ares, and Hephæstos; but she was jealous, and persecuted those other goddesses who also bore children to Zeus. She disliked her own son Hephæstos because he was puny and lame in one foot, and apparently did not regret when he was thrown out of Olympos by Zeus, if she did not herself throw him out, as is also stated. Her other son, Ares, the god of war, seemed to reflect part of her own character. If now we inquire as to what real foundation the myth may have had for this account of the marriage and married life of Zeus and Hera, it will appear that, among a variety of other functions, Hera was prominently queen of the heavens, not only as being the wife of Zeus, but also in her own right as a virgin (*virgo cœlestis*). In ancient as well as in modern times, it was the heavens by night, not by day, that was meant under the expression queen of the heavens. So that, in the marriage of Zeus and Hera, we have a personification of the marriage of the heavens by day with the heavens by night, and it is therefore not singular that the myth should represent them as in some degree discordant. The stars were the numerous eyes by which Hera could look after the doings of Zeus, and naturally she was made to dislike the moon which seemed to blind the stars. Zeus, on the other hand, had a love for the moon-goddess, Io, and to escape Hera, had transformed her into a cow (hence the horned moon). It is also said that it was Hera who changed Io into a cow, and in either case it was she who set as watchman over the cow Argos with his hundred eyes. Europa, again, was a moon-goddess

locally belonging to Crete, and was carried off by Zeus, who assumed the form of a bull. But the marriage of Zeus and Hera is not entirely explained by her being a goddess of the heavens. She was to some extent also a goddess of the earth, and it seems to have been in this character that, from her marriage with Zeus, she became the mother of Hephæstos, the god of the volcanic forces within the earth, and at the same time the god who fashioned the thunderbolts for Zeus.

33. When now we read that Demeter bore to Zeus a daughter, Persephone, and when we discover that Demeter was a goddess of the fertility of the earth, ranking as a sister of Hera and of Zeus, we must recollect that in the myth-making age the Greeks were separated into races and tribes, each of which was free to give a different name and assign different incidents to a goddess common to them all in the essential features of her character. With regard, therefore, to the relation between Demeter and Zeus, it is necessary to dismiss for the moment the existence of all the other deities, and to consider these two as respectively the god of the heavens and the goddess of the earth. There is certainly no myth of their marriage, but it cannot be pretended that we know all the myths which may have existed, and been repressed into what were called sacred tales (*hieroi logoi*) communicated only to the initiated. In a similar way Dione, who bore Aphrodite to Zeus, seems to have been a goddess of the earth, but did not, like Demeter, retain a place in the national worship. The other deities who claimed Zeus as their father were—Apollo and Artemis, by their mother, Leto; Hermes, whose mother was Maia; and Dionysos, a son of Semele. As to Leto and Maia, both are obviously mere inventions to satisfy the feeling for genealogy which required mothers for these deities. In the case of Dionysos it is different; the myth of his birth being as distinctly localised as if he were a hero rather than a god. When also Zeus is spoken of as father of the Muses, the Graces, and the Seasons, it is clear that we have to deal rather with poetical allegories than with myths. The legends of heroes and demigods believed to be his sons

must be explained by the desire which possessed many localities of tracing their heroes back to Zeus, with as little regard to his character as had the Cretans who believed in his death.

HERA (JUNO).*

34. Referring to what has already been said (32) about the marriage and relations of Hera to Zeus, we may now notice other points in her character. As in the case of Zeus, so also with regard to her there was a story of youth and upbringing, which, however, varied in the different centres of her worship. In the *Iliad* (xiv. 202, 203) she is said to have been brought up by Okeanos and Tethys. According to Olen, the singer of Delos, she had been brought up by the Seasons (Horæ); while in the local beliefs of Argos, Stymphalos, and Samos, she had been nursed by the nymphs of these places. The oldest centres of her worship were Argos, Mykenæ, and Corinth; in all which it would seem that the great point of interest was her marriage with Zeus. But by keeping this marriage always fresh in the mind, it happened that her character as a virgin to be wooed acquired prominence; or rather, conversely, her prominent character as a virgin goddess (Parthenia) kept the marriage fresh in the mind of her devotees. In Argos it was said that Zeus had come to her in the form of a cuckoo with storm and rain; and in commemorating the marriage every spring, an image of her was carried about decked out as a bride with flowers and wreaths. It could only have been in this character that she became the mother of Hebe, a personification of youth and virginal beauty. When Zeus met her on Mount Ida, bright and scented flowers sprang up around, and in her beauty he forgot all about the Greeks and Trojans (*Iliad*, xiv. 152–353). Her symbols were the cuckoo, to suggest her influence on nature in spring; and the peacock, perhaps to indicate her function as goddess in the starry sky. The epithet Böopis (that is, 'ox-faced'), frequently applied to her, may have arisen from

* See figs. 1 and 9.

her relation to the moon, which was usually represented under the form of a horned cow. It has been already told how she transformed the moon-goddess Io into a cow to defeat the plans of Zeus. But the principal object of her vengeance was Herakles, the son of Zeus and Alkmene. In the Trojan war she was one of the most bitter enemies of the Trojans, and in this acted consistently with her position as mother of Ares. Among the instances in which Zeus lost patience with her are—first (*Iliad*, i. 586), when he struck her, and threw her son Hephæstos out of Olympos; and secondly (*Iliad*, xv. 18), when, because of her persecution of Herakles, he hung her out of Olympos with two great weights attached to her feet.

ATHENA (MINERVA).

35. The birth of Athena from the brain of Zeus has already been described (31), where it is also pointed out

Fig. 3.—Apollo and Athena.

that, previous to her being brought into this family relationship to Zeus under the influence of myth-making, she had apparently existed as an independent goddess, to whom the

Ionians in particular looked as the defender of citadels, as an armed goddess of defensive war, and no doubt also as possessed in some degree of those qualities of wisdom and skill for which she is afterwards celebrated: otherwise she would have been more naturally a daughter of Ares. Nor, except for these qualities of wisdom and skill, would it have been appropriate to make her born from the brain of Zeus. There was a choice of other parts of his body, as for instance his thigh, from which, it was said, he gave birth to Dionysos. Zeus had first swallowed his wife Metis, whose name means 'intelligence.' There was, however, another myth which described Athena as a daughter of Poseidon and a nymph Tritonis, whence the name of Tritogeneia, or Tritonia, was applied also to her. The foundation for this myth is rendered obscure by the popularity with which her birth from the head of Zeus was received. Tritonis was a nymph of the lake of that name in Libya, and it would seem that this myth about Athena had been localised there by the ancient race of the Minyæ, who had emigrated to Libya from their seat at Orchomenos, where it is known that they had worshipped Athena in connection with Poseidon. Then again there is the favourite myth of a contest between these two deities for supremacy over Attica, in which it is also possible to conceive that a former connection between the two was here finally severed. The decision of the contest took place on the Acropolis of Athens. Poseidon struck the barren rock with his trident, and a brackish spring arose to shew his power. Athena caused an olive tree to grow from the same rocks, and as this was regarded as the greater blessing of the two, she was declared to have won, and Athens became above all other places the centre of the worship of Athena.

36. As a war-goddess, her name was Pallas Athena. She took part in the war of gods and giants, and herself slew Enkelados. Yet she is described as hostile to Ares, the god of mere war for its own sake. In difficult enterprise she was ready to help. It was with her assistance that Perseus cut off the head of Medusa, that Bellerophon bridled Pegasus, and that Herakles succeeded in his

labours. But she was equally the goddess of peaceful occupations. Possibly it was from her being a patron of skilled work, and her being associated with Hephæstos in Athens, that the myth described him as having pressed his affection for her, and been refused. She remained always a virgin goddess, and from this purity of hers she has been compared to the pure sky, and supposed to be a personification of it. But the mixture of various elements in her character renders it difficult to associate her with any one of the regions of nature. The owl which haunts citadels was her symbol, and she was called 'Glaukopis,' or 'owl-faced,' apparently with reference to the brightness of her eyes.

POSEIDON (NEPTUNE).

37. There is this peculiarity in the myths of Poseidon,

Fig. 4.—Amphitrite and Poseidon.

that they reflect very clearly and constantly the characteristics of the element of water, of which he is a personification. In the first place, it is the strength of a sea in storm,

and its encroachment on the land, which he represents, and which is illustrated by the contest between him and Athena, already described (35). In anger at his defeat, he sent a flood over the coast of Attica. He had similar disputes with Hera for the possession of Argos, in which case he caused a drought in revenge for his failure; with Helios for Corinth, with Zeus for Ægina, with Dionysos for Naxos, and with Apollo for Delphi. His failure in all those cases is the mythical expression for what must have appeared in early times remarkable—namely, the limit of encroachment which was set on the sea. But this encroachment is also described in the myths as sea-monsters sent by Poseidon to lay shores waste—for example, the monsters to which Andromeda and Hesione were exposed to appease the god. Though supreme over the element of water, he was yet subject to Zeus, who once suspended him for a period, and compelled him to serve with Apollo in building the walls of Troy for its king, Laomedon, who, however, in the end refused the reward he had promised, upon which Poseidon sent the monster to whom Laomedon had to expose his daughter Hesione. To this was traced also his hostility to the Trojans in the war of Troy. He lived in the sea, in the depths of which he had a brilliant palace. Over its surface he drove in a chariot drawn by hippocamps. The dolphin was his symbol as god of the sea. But he was also the god of inland water, rivers, lakes, and springs, in which capacity his symbols were the trident—with which he struck open springs—and the horse. With a stroke of his trident he made three springs in the parched district of Lerna, in Argos, so that Amymone might obtain the water she had been sent for. With his trident he opened the Vale of Tempe, to let away the water collecting in the hills. In Arcadia he was associated with Demeter, the goddess of the fertility of the earth, of whom it was said that she bore him a winged and swift horse, called Arion. It is curious also that at Tegea there was a very ancient image of Demeter, with a horse's instead of a human head. In Bœotia it was believed that one of the Erinnys was the mother of Arion. Poseidon was also the father of the winged horse, Pegasos, which

sprang from the decapitated body of Medusa. The ram with the golden fleece, for which the Argonauts sailed to Colchis, was his offspring by Theophane, who had been changed to a lamb, which again is a mythical expression of the value of streams in pasture-lands. In the island of Tenos he was worshipped as a god of medicine, it was said; but there is no myth in explanation of this phase of his character.

AMPHITRITE, TRITONS, AND NEREIDS.

38. To be calm and placid is what every one would wish the sea to be always; and whatever feelings of pleasure the sight of a calm sea may awaken, it necessarily provokes no inquiry as to the powers which control the sea, and therefore it has not led to the formation of any important myths. It has led to an abundance of mere personification or poetical allegory, of which the countless troops of Nereids who basked on the sunny sea are evidence. Of these the best known is Thetis, who became the mother of Achilles. Amphitrite, however, was a personification of the sea in its various states, and was called the wife of Poseidon, but without anything further being said of her. Nereus, the father of the Nereids, is simply an old man. Of his wife Doris, also, nothing is said. On the other hand, Triton and the Tritons represented the noise of a sea-storm, and accompanied Poseidon blowing on a sea-shell, or were engaged with wrecks of vessels. In the war of the gods and giants, Triton was of service in producing confusion among the giants by the sound of his shell.

LOWER MARINE DEITIES.

39. Okeanos, a personification of the untraversed regions of the sea, was one of the Titans, and is known chiefly for his uprightness, on account of which, when the other Titans were banished below the earth, he retained his rule in the sea. With him and his wife Tethys, Hera, it was said, had been brought up. They had a vast progeny, called Okeanides, among whom Proteus is particularly known for his power of transforming himself into the shape of

various animals, a power which the Nereid Thetis also possessed. Where the explanation is to be sought is not clear. Leukothea was a goddess friendly to sailors. She had originally borne the name of Ino, and had incurred the wrath of Hera for suckling the infant Dionysos. Her husband, Athamas, pursued her with her infant, Melikertes, and threw both into the sea, from which they were saved by a dolphin, or by Nereids. Her name was then changed to Leukothea, and that of her son to Palæmon. The river-gods were regarded as the offspring of Okeanos, and were thought of either as old men reclining and holding a horn of plenty, a rudder, and a vase from which water streams, or as bulls with human heads—for example, the river-god Achelöos. Most rivers had gods, but the two best known are the Achelöos and the Alpheios; of the latter of whom it is told that he loved and so persistently followed the nymph Arethusa, that Artemis transformed her into a fountain to avoid him. And yet, it was said, their waters met. The Sirens are strictly personifications, not of the sea, but of the dangers of the sea-coast to sailors. They had the form of a woman down to the waist, and for the rest the form of a bird. The dangers of a coast with sandbanks or hidden reefs, when the water is smooth and inviting, is represented by their seductive music, which Ulysses was able to pass only by having himself tied to the mast of his ship. The Argonauts had passed the Sirens successfully, owing to the sweeter music of Orpheus, who was on board. The names of three of the Sirens are given—Parthenope, Ligeia, and Leukosia. They had once challenged the Muses to a competition, and failing, had to submit to have their feathers plucked. At last, it was said, they had thrown themselves from the cliffs into the sea in despair.

HADES (PLUTO).

40. From the sea we pass now to the lower world, where Hades, a brother of the gods of the heavens and of the sea, reigns supreme. Unlike Poseidon, who was clearly visible in the movements of the sea, but like Zeus, who was beyond human eyesight in the skies, Hades could be reached

only by the imagination. The symbol of this invisibility was his helmet, which had the property of making unseen whomsoever he might lend it to. Athena, Hermes, and heroes like Perseus and Herakles, obtained it on occasion. The fertility of the soil could be traced to Demeter and Zeus; but lower in the earth still there existed an unknown power, Aïdes, 'the unseen,' to whom every form of life

Fig. 5.—Hades carrying off Persephone.

returned after it had been spent on earth. From this association he was represented as grim, because of the grimness of death; and implacable, because death spares no living thing. But it could not be from his grimness that the life of beautiful youth was so often cut short, and that beautiful flowers withered. The myth traced these misfortunes to his love of youthful beauty, and expressed this in its usual way by the story of his carrying off Persephone, the young daughter of Demeter, as she was gathering flowers on a meadow near Mount Ætna, in Sicily. He conveyed her in a chariot with four swift horses to his realm under the earth, and there would have kept her always as his queen. But her mother, Demeter, was in despair, and obtained through Zeus an arrangement that Persephone should live one half of the year on the earth with her, and the other half below with Hades. So that, in this annual going and coming of Persephone, and therefore in the yearly renewal of her marriage with Hades which that implies, we have the same phenomenon which was observed in the annual

commemoration or renewal of the marriage of Zeus and Hera. The marriage of Dionysos and Ariadne was renewed every year in Naxos; and in those and many other not essentially dissimilar cases, it will be seen that the myth describes the beginning of a new season of the year as a marriage. In this case of Hades and Persephone, it is the season of winter which is meant. In another side of his character, Hades was friendly to man, assisting the fertility of vegetation, and yielding precious metals, for which he was called Pluto ('the rich'). The symbol of the region where he lived was Cerberus, a three-headed dog.

THE LOWER WORLD.

41. The lower world, inhabited by the shades of the dead, apparently consisted of three regions—first, Tartaros, where those were sent who had been condemned to unremitting punishment, such as Tantalos, Ixion, and Sisyphos; it was as far below the earth as the earth was below heaven. Secondly, Elysium, where, under the rule of Kronos, the men of the golden age continued to live in perfect happiness. Thirdly, the house of Hades, where dwelt the great mass of the departed, some by privilege retaining their consciousness of what was going on on earth, but the rest leading only a shadowy existence. All who came there had to be judged of their conduct on earth, and while Hades and Persephone themselves sat as judges, this office was partly also discharged by Minos, Rhadamanthys, and Æakos, who, while alive, had been renowned for their justice. The shades of the dead were conducted thither by Hermes, who on this account bore the title of Psychopompos, or 'guide of souls' (see fig. 9). The entrance is guarded by the dog Cerberus, and no one who passes in can ever return; though exceptions were made for Herakles and Orpheus. Separating the lower from the upper world is the river Styx, across which the shades were conveyed in Charon's boat, on payment of a toll for the ferry. The other rivers of the under world were Acheron, Pyriphlegethon, Kokytos, and Lethe. There was no precise and generally accepted spot in the upper world where the descent was made to this

region. Any gloomy chasm or forbidding pool of dark water might serve as an entrance. Some believed it to be in the remote west, where Okeanos lived; and in late times, the lake of Avernus, in Italy, became celebrated as the entrance.

DEMETER (CERES) AND PERSEPHONE (PROSERPINE).

42. In the myth of Persephone, carried off by Hades (40), it is not only clear that the goddess represented in her own person the beauty of virginal youth, with its dangers of being suddenly cut off, but it is also suggested, by her being seized while plucking flowers on a meadow, that she was a personification of the beauty which is seen in flowery meadows in spring. It is unreasonable to the ordinary mind that such beauty should pass away, even on the promise of its returning, and this had therefore to be accounted for in the myth by a violent act. The reason given for the fact that Persephone was obliged to stay half the year with Hades was, that before her mother found where she was, she had accepted from Hades the half of a pomegranate, and eaten it as a pledge of love. She had at first resisted him, imploring the gods to help her. Yet her father, Zeus, was not unwilling to see her carried off. Her mother, Demeter, was grieved to the utmost, and, yoking her car with its winged serpents, she went in search everywhere, till Helios, the all-seeing god of the sun, told her what had happened. Then she refused food, which is another expression for what is elsewhere said—namely, that the earth was threatened with sterility—until Zeus should restore her daughter. But the only arrangement, as has been said, that could be made was for Persephone to live with her half the year—that is, in the spring and the summer. On this account, there was in the character of Demeter a regular alternation of sadness mixed with joy in the prospect of her daughter's return, and of joy mixed with sadness in the prospect of her going away. How well this must have expressed the feelings of those who observed the alternation of the seasons in nature and the changes of human life, may be gathered from the importance which the Eleusinian mysteries acquired, in which this mystery of

nature was the central part. There was more in it, however, than the vague feeling of the coming and going of life. There was the particular fact, that from seed left to rot in the ground springs new life, a process of nature which St Paul also (1 Corinthians xv. 35) speaks of.

43. Taken separately from her daughter, Demeter was principally the goddess of seed-time and the growth of the corn-fields. At Eleusis, in Attica, she had been kindly received by Keleos while searching for Persephone, and in return had taught him the use of the plough, giving at the same time to his son, Triptolemos, the seed of barley and her snake-drawn car, with the injunction to traverse all lands and teach mankind to sow the grain. In Arcadia, Crete, and Samothrace, we find, in the place of Triptolemos, a hero called Jasion, to whom, the myth adds, Demeter bore a son called Plutos—a personification of the wealth derived from corn-growing. To Poseidon she bore the winged horse Arion, a creature gifted with human speech, but shame of her offspring caused her to hide in a cave till she was purified by bathing in the river Ladon. Apparently the horse was thus associated with her only in pasture-districts where she was worshipped. Her symbols are ears of grain, the pomegranate, and a car drawn by winged snakes.

HESTIA (VESTA).

44. Though a daughter of Kronos and Rhea, and therefore by right one of the deities of Olympos, Hestia, the personification of fire, as an element useful to mankind, did not attract the myth-making spirit. But, on the other hand, she was the subject of a universal religious feeling. Every hearth was her sanctuary, and every altar-flame was sacred to her. She had no temple, like the other gods. Poseidon and Apollo had, it was said, pressed their affection for her, but without success. She remained, like the fire which she personified, always pure.

HEPHÆSTOS (VULCAN).

45. It is singular that, though Hephæstos was distinctly the god of volcanic fire, and though the oldest centre of his wor-

ship, Lemnos, had a burning mountain associated with him, he yet has none of the violence which would be expected in a god of volcanoes, but, on the contrary, seems more the patient god of skilled metal-working, to whom the burning mountain, by a mere accident, presented a forge. It would seem as if the object of the myth in describing him as lame, ungainly, hated both by Zeus and Hera (his father and mother) at his

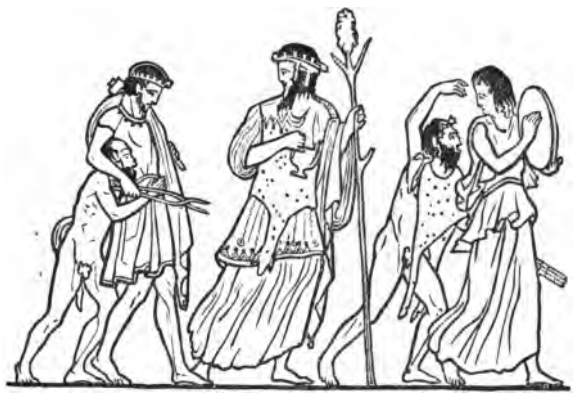

Fig. 6.—Hephæstos, Dionysos, Satyrs, and Mænad.

birth, and thrown by one or the other of them out of Olympos, was to shew how fire, originally an element in the hands of the gods alone, had become appropriated by man, and, as compared with the lightning which still remained in the power of Zeus, degraded. When thrown out of Olympos, he fell one whole day, reaching, at sunset, the island of Lemnos, where he was picked up and cared for by the Sintians. What the myth means by describing his fall as lasting a whole day, does not appear. Another version of it is, that Hera, ashamed of the child's being lame, threw him herself from Olympos, and that he fell into the sea, where he was picked up by Thetis and Eurynome, with whom he lived under the sea for nine years, occupied with all kinds of clever handiwork; among them a throne which he gave his mother Hera, knowing that, if she once sat down in it, he

alone could release her. So it happened, and Ares, the war-god, was sent from Olympos to fetch Hephæstos, who, however, frightened away his visitor by a fire-brand. Then came Dionysos, the god of wine, who proved successful in his errand, and brought about a reconciliation between the mother and son. It may have been on this occasion that Hephæstos appeared as cup-bearer in Olympos, and from his ungainly movements provoked the gods to laughter. The reason for his connection with Dionysos appears to lie in the fact, that volcanic soils were best suited for the growth of the vine. His being brought up under the sea may be a mythical expression for the fact of burning mountains occurring frequently in the islands or close to the sea-shore. At Athens he was associated with Prometheus, who stole fire from his forge at Lemnos to give to men; and with Athena, who, though she refused his love, yet cared for Erichthonios, whom Gæa (the earth) bore to him. In the *Iliad*, his wife is called Charis (grace), but generally it was Aphrodite to whom this place was assigned; in both cases, it was probably only so far as they were beautiful, and therefore suited to illustrate the beauty of his works, that Aphrodite and Charis were called his wives. Among these works was, besides the throne for Hera already mentioned, a piece of network which he made to catch Aphrodite and Ares, and so exhibit them before the gods. He made also the armour of Achilles and Memnon, and when Homer has occasion to praise a piece of metal-work very highly, it is called the work of Hephæstos.

APOLLO.

46. The sun, as an orb of light traversing the heavens by day, is represented by the god Helios. The influence of the sun on man and on nature is reflected in the character of Apollo, and personified in him. He is the god of the broad bright light of the sun, which awakens nature and cheers mankind; and at the same time he is the god of the fierce rays of the sun, which scorch nature and destroy life. From the former of these phases of his character, he became god of music and leader of the Muses, in which capacity his

symbol was a lyre. In the latter phase, his symbol was a bow with arrows. He was the god also of oracles, a function which seems to be associated on the one hand with the all-seeing power of the sun, and partly, perhaps, also on the other with his gift of music, though it is true that bards and seers were different classes of persons. It is therefore not a distinct region of the world over which he presides, as in the case of Demeter, Poseidon, or Hades, and accordingly,

Fig. 7.—Herakles and Apollo (see also fig. 3).

while they were co-ordinate with Zeus as his brothers and sister, it was necessary for the myth to assign to Apollo such a subordinate relationship to Zeus as that of son. He was the brother of Artemis, who stood in the same relation to the moon as he did to the sun, and the myth accordingly called them twins. Their mother was Leto, a goddess whose name seems to signify 'darkness,' so that apparently she had been invented by the myth on the principle that light comes out of darkness. In the same spirit it is told how Leto, pursued by the jealousy of Hera, could find no other place to give birth to her children than a waste rock,

which before had been driven about in the sea, but then became stationary, and formed the island of Delos. A flood of golden light streamed over the island when Apollo was born, and sacred swans flew round it seven times. It was the seventh day of the month, and seven was a sacred number in the worship of Apollo. Leto must leave her children to be brought up by Themis, a goddess of justice, who also had an oracle at Delphi, at which she was succeeded by Apollo when he grew up. But first he must slay the monster Python which guarded the seat of the oracle. As a prophetic god, his symbol was the raven. To illustrate the scorching and destroying power of the sun, the myth told of how Apollo accidentally killed, in throwing a disc, his favourite Hyakinthos, a beautiful youth; and again, how the sons of Niobe were slain by the arrows of Apollo (while Artemis slew the daughters), because their mother had boasted of their beauty. In winter, when the influence of the sun is slight, the myth said that Apollo had gone to the Hyperboreans, where it was always light, in a car drawn by swans. In the spring he returned again with the bright light and the music of nature. With this may be compared the annual coming and going of Persephone. For some reason, the myths give several instances of disputes in which he was engaged; for example, with Zeus, by whom he was sent on earth to serve as a herdsman to Admetos of Pheræ, in Thessaly, and again to work with Poseidon at the building of the walls of Troy for Laomedon. He had also a dispute with Pan as to whether the lyre or the pipe were the better instrument, and in revenge upon Midas, who had decided for the pipe, caused his ears to grow long like those of an ass. The satyr Marsyas had boasted that he could surpass Apollo on the flute, and for this was flayed alive. As father of Asklepios, Apollo was also a healing god, but it was rather in healing persons polluted with crime, and in this respect he held a very important place in Greek religion.

HELIOS (SOL).

47. Helios, as has been said, was the god of the sun, as an orb of light traversing the heavens by day; and since

movement along a steady course day after day was one of the most obvious characteristics of the sun, it was necessary that the myth should express this prominently, and accordingly the invariable accompaniment of Helios is a chariot drawn by four horses. At night he was supposed to sink into the western ocean, and to sail round the other side of the world to rise again in the east. In the island of Trinakia, which has been identified with Sicily, he had seven herds of cows and seven flocks of lambs, each consisting of fifty, which never increased or diminished. Their colour was white; and it may have been the fleecy clouds through which he passed, that suggested these flocks and herds; or the myth may only have meant to express the fact of cattle beginning to graze at the first rise of the sun. Whether it was from the apparent possibility of the sun coming in contact with the earth and setting fire to it, or from a belief that such may have happened, the story of Phaëthon seems to express this contingency. He was a son of Helios, and obtained leave for one day to guide the chariot of the sun; but the horses proved unmanageable, and brought the sun so near the earth, that the latter took fire, rivers boiled, and part of the human race became black in colour. Phaëthon himself was slain by a thunderbolt from Zeus, and fell into the river Eridanus. His three sisters, the Heliades, wept long for him, and at last were transformed into larch trees, and their tears into amber.

ARTEMIS (DIANA).

48. The outward likeness of the moon to the sun, the fact of their both shedding light, and of their alternately coming out of darkness and returning to darkness, were expressed by the myth in the twinship of Artemis and Apollo, and in their being the offspring of Leto, a goddess of darkness, and Zeus, a god of light. But the influence of the moon was very differently felt from that of the sun, and accordingly Artemis assumed a different character from that of Apollo. The moon, as a visible orb of light, was represented by Selene. As a goddess of night, Artemis was conceived as

having power over the fertility of nature, and over the wild beasts which left their lairs only at night, rather than over mankind directly; and this feature of her character is more conspicuous in the earliest phases of her worship than in the later. For while in the former she is associated with lions, bears, and wild boars, in the latter her symbol is the deer, as if the terror of wild beasts had decreased with time. In Arcadia she was called Kalliste, and worshipped under the form of a bear; and at Ephesus, a very early centre of her worship, she was associated with wild beasts, and was

Fig. 8.—Artemis and Aphrodite.

figured as having many breasts, like a she-wolf or other wild animal. Indirectly, she could affect mankind by her absence, and this was expressed in the myth by her sending wild boars to ravage districts—for example, the Kalydonian boar—or by her detaining the Greek fleet in Aulis. But though a huntress herself, armed with bow and arrows, and described as roaming over hills and plains at night with troops of

nymphs, she would not permit her domain to be encroached on by huntsmen. She transformed the huntsman Aktæon into a stag, and caused him to be devoured by his own hounds, because he had seen her bathing; and again, she shot Orion, because he had followed too pressingly Eos, the goddess of dawn. In the local myths of Crete she was called Diktynna or Britomartis, and it was said of her that, to escape the pursuit of Minos, she had thrown herself from a rock into the sea, and was caught in a fisherman's net and saved. She was a goddess also of marshy places and lakes. The nymphs of springs were under her protection. It has been mentioned in connection with Apollo how she slew the daughters of Niobe, and generally the expression for death was to be laid low by a kindly arrow from Artemis or Apollo. But while thus associated with death, she appeared also under the title of Eileithyia, as goddess of child-birth. All young girls were under her care. It was noticed in the marine deities that they had the power of changing their own forms. Artemis, on the other hand, has the power of transforming others—for example, Daphne, whom she changed into a laurel, and Kallisto into a bear. It may have been the illusory appearances of moonlight which suggested this.

SELENE (LUNA).

49. As Helios stood to Apollo, so stood Selene to Artemis, except that while he was a son of Apollo, her parentage is not given. The shorter and less steady course of the moon was expressed in the myth by Selene, not in a chariot, but riding on a horse or a mule. Once she descended to caress the beautiful young Endymion, whom she found asleep on a hill-side; the meaning of which appears to be, that the feelings awakened by calm moonlight may be compared to, and therefore personified by an embrace stolen from a person asleep.

HEKATE.

50. The darkness of night had a terror for men which the kindly stars were inadequate to dispel. Yet in conceiving a divine personification of night it was necessary to

include the two different elements of darkness and of starlight. These two elements are combined in Hekate, who, on the one hand, represents darkness, by being the daughter of Tartaros and Nyx (night), and on the other, starlight, by carrying a torch, and by being, as she was also called, a daughter of Perses (light) and Asteria (starlight). She represented also the darkness of the lower world, and in this capacity was a companion or attendant of Persephone. In comparatively later times she was figured as of triple form, but from what analogy is not clear.

APHRODITE (VENUS).*

51. Several instances have already been given of how the myth-making spirit had seized upon the various effects produced on nature by the alternation of the seasons. Another instance is to be observed in what was one of the chief myths about Aphrodite—namely, her love for Adonis, his death caused by a wild boar, and her grief, which would not allow his body to be taken away until the gods consented that he should come back to her every spring, and stay through the summer, while in the winter he must return to the lower world. Aphrodite was a goddess of gardens, and the myth of Adonis represents the alternate blooming and withering of flowers. At Troy, she was said to have loved Anchises, and to have borne him Æneas; and in Cyprus was the curious story of her love for Pygmalion, and of her having breathed life into the statue of her which he had made. While, therefore, personifying the influence of spring on gardens and on flowers generally, she represented also the passion of love among men, whether it was refined or coarse. The latter certainly played a great part in her worship, and in the myths about her it also recurs—for example, in her relations with Ares while she was the wife of Hephæstos. On the other hand, there were localities in which she was believed to be the wife of Ares. A distinction, however, must be drawn between two phases in the myths of Aphrodite—the one founded on early Greek

* See figs. 8 and 9.

observation of nature, and the other imported through the influence of Phœnician settlers in the islands of Cyprus and Cythera. In the former, she was a daughter of Zeus and Dione, and seems to have been associated with them in the early worship at Dodona with its sacred doves. The dove was her symbol. The other phase of her character appears to have been modelled on the Phœnician Astarte, who was a goddess of the heavens. Aphrodite was in that case rightly styled Urania, a name which it was doubtless tempting to derive from that of Uranos, and accordingly there arose the coarse story which succeeds in connecting her with the island of Cyprus, where the chief settlement of Phœnicians was, and further explains the name of Aphrodite as 'born from the foam (*aphros*) of the sea,' and therefore a goddess favourable to the commerce by sea on which the Phœnicians lived. In the contest of personal beauty between Hera, Athena, and Aphrodite, Paris decided for Aphrodite; and to express her charms, the myth further assigned her as companions the Graces, Seasons, Himeros, Pothos, and Peitho, all beings who illustrate some shade of beauty, and its attendant passion of love.

EROS (CUPID) AND PSYCHE.

52. It was said that the power which sorted the conflicting elements of the world out of the chaos in which they at first existed, was love; and accordingly the god of love (Eros), so far as he personified the tendency in nature to pair and be productive, was the oldest of the gods. But from the point of view in which he personified the passion of love among gods and men, he was necessarily the most recent of the gods. In this character he was the son and companion of Aphrodite. In the former character he was present at her birth from the sea. The course of love is illustrated in the story of Eros (Cupid) and Psyche, a king's daughter, and so beautiful as to awaken the jealousy of Aphrodite, who, to ruin her, sent Eros to inspire her with a love for some ordinary man. Eros went, but was himself taken by the beauty of Psyche, and carried her off to a fairy palace, where, except that she must not open her eyes to look upon

him, they were perfectly happy. She was tempted, however, to have a look at him, and one night went to the chamber where he slept, with a lamp, from which, by accident, some hot oil dropped on his shoulder, and he awoke angry and left her. In her despair, she searched for him everywhere, till at last she reached the palace of Aphrodite, who imposed on her many hard tasks, and at last sent her to fetch from the lower world a box of Persephone's ointment. Psyche returned with it; but on opening the box, was overcome by its odour, and fell lifeless. Eros now ran to her help, and restored her to life. Aphrodite was satisfied, and Eros and Psyche were married amid the rejoicings of the gods. It is clear that this story, if it is meant to illustrate, like a typical example, the course of human love, cannot be called a myth, but must be referred to the class of poetical allegories.

ARES (MARS).

53. The name of Ares was a synonym for war, just as that of Eros was a synonym for love, and to some extent both

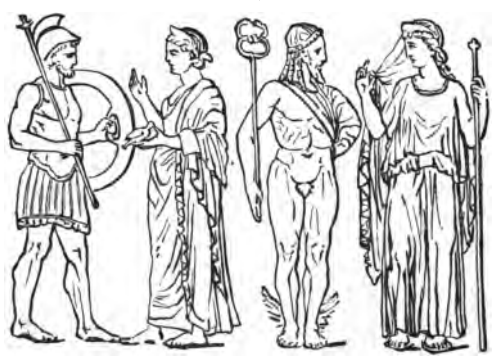

Fig. 9.—Ares, Aphrodite, Hermes, Hera.

deities were presented as victims of the passions which it was their office to direct among men. For example, Ares was wounded by the Greek hero Diomedes, with the help of

Athena, and again by Athena herself. When he fell, it was with the crash of nine or ten thousand warriors in battle, his body covering an immense space. But though he had early become the mere god of war, reflecting in his person and actions the strength, fury, din, and confusion of battle, there had been apparently a time—perhaps before great wars were known—in which he was god of storms, raging and destructive, and the enemy in particular of those who had crops of grain. Such seems to be the meaning of the myth, which tells how the giants Otos and Ephialtes, sons of Alöeus the planter, seized and confined Ares thirteen months in a large bronze vase. The names of these giants refer to the thrashing and grinding of grain, and it is told also that they were puny when born (like the seed of grain), but attained their great size and strength by being fed on grain. The home of Ares was in the stormy and wild region of Thrace, whence came the North winds. He was a son of Zeus, probably in his capacity of 'cloud-gatherer,' and of Hera, who also was a goddess of storms, and was associated with her son at Argos, where warlike contests were held in their honour. His relations with Aphrodite have already been mentioned. His symbols were the dog and vulture, both of which refer to his presence in battlefields.

HERMES (MERCURY).*

54. In one set of the myths about him, Hermes appears to be god of mountain-mists, and to express by the thefts which he committed, the concealment and temporary loss of herds—for example, when mists come down. He was born in the darkness of night in a cave on Mount Kyllene in Arcadia, his father being Zeus, and his mother, Maia, a daughter of Atlas, who supported the heavens. Escaping from his couch when thought to be asleep, he descended the hill in the cloudy night, and finding a herd of Apollo's cattle grazing, stole a number of them, and drove them into a cave at Pylos backwards, so as to produce an impression that they had come out of, not gone into, the cave. Then he

* See fig. 9.

went back to his couch, and pretended to have been asleep all the time. But he had been seen by a rustic, Battos, who informed Apollo. At different times Hermes stole also the sceptre of Zeus, Aphrodite's girdle, Poseidon's trident, the tongs of Hephæstos, Apollo's bow, and the sword of Ares. It is possible also that it was originally as god of mists that he was sent to overcome Argos with his hundred eyes (stars), who was placed as watchman over the cow into which Io, the moon-goddess, had been transformed. On the other hand, the myth, as we know it, describes Hermes as closing the eyes of Argos by means of the soft music which he played to him on a pipe. Apparently opposed to the idea of his having been a god of mists, is his character as messenger of Zeus, as guide of souls to the lower world (Psychopompos), as guide of heroes in difficult enterprises, and in later times as a sort of god of highways. It is not, however, impossible that a god of mists should represent guidance through mists, as well as the temporary losses occasioned by them. Hermes was a god much favoured in pastoral districts, where the fertility of cattle was traced to him. As god of herds he was called Nomios or Epimelios. In Samothrace, one of the oldest centres of his worship, his name was Kadmilos or Kasmilos. Hermes was the father of invention. He made the lyres used by Apollo and Amphion. He taught Palamedes to express words in writing. He had a certain power of revealing the future by means of signs; for example, he was thought to guide the dice when they were thrown to consult the will of the gods. He was the god of persuasive speech and of success in trade. A cock or a ram was his symbol.

DIONYSOS (BACCHUS) AND ARIADNE.

55. When Dionysos became the national wine-god, some of the earlier features of his character necessarily fell into the background, and were preserved only in isolated localities, as in the island of Naxos, where his marriage with Ariadne was annually revived with great rejoicings, to celebrate the season of the year when the rich fruits of the country were at their ripest. It was at this season that he

found Ariadne asleep in Naxos, where Theseus had abandoned her. Dionysos was the son of Zeus and Semele, a daughter of Cadmos, king of Thebes, and of his birth the myth relates how Hera misled Semele to obtain from Zeus a promise that he would visit her as a god accompanied by his thunder and lightning. He did so, and Semele was consumed by the fire, but first gave birth to the child Dionysos, which Zeus, because it was not duly grown, concealed in his thigh, and from there in proper time himself gave birth to it again. The child was then conveyed to

Fig. 10.—Dionysos and Panther (see fig. 6).

Nysa, and brought up by Seilenos and nymphs. Another incident connected with Thebes is, that Dionysos caused Agave to tear to pieces her son Pentheus, then king of that town, because he had looked upon her and her women while conducting a Bacchic orgy. The maddening influence of wine is expressed in the myth of Lykurgos, whom Dionysos drove mad, and caused to fell his son in mistake for a vine, and then to kill himself. To spread the cultivation of the vine, Dionysos proceeded as far as India, teaching people everywhere the use of the new plant. As the mere god of wine he was figured as advanced in years, bearded and draped, and as such was called the Indian Bacchus. But

as the god of the season of ripe fruits, and the husband of Ariadne, he was young and beautiful. His symbol was a panther.

HEBE AND GANYMEDES.

56. As Ariadne at Naxos, so Hebe in the vine-growing district of Phlius, in Argolis, was a goddess of the season of ripe fruits, particularly the grape, and was called Ganymeda or Dia. The myth does not, however, associate her with Dionysos, but represents her as being married to Herakles, when he was translated to Olympos. She was the daughter of Zeus and Hera, and a constant feature in her character being her youth, she was placed as their youngest daughter, with which position also agreed her duty as cup-bearer in Olympos (see fig. 1). Ganymedes appears to be only a male form of the same youthful deity peculiar probably to Asia Minor. The myth says that he was a son of Kallirrhoe and Tros, king of Troy; that Zeus saw him on Mount Ida, admired his great beauty, and sent his eagle to carry him up to Olympos, where he also became a cup-bearer.

IV.—PERSONIFICATIONS.

57. A Greek god was, as has been said, a divine being invented by men to enable them to keep before their minds the cause and controlling power of some inexplicable phenomenon. It was necessary that he should assume human form and habits, and that his actions, though on the model of human actions, should yet be so selected as to be consistent with his functions in nature. While, therefore, a god not only originated and controlled the element of nature to which he was assigned, but also reflected its characteristics in his person and actions, there was, on the other hand, a large class of beings to whom were given only this latter part of the functions of a god. They were personifications of what was visible or audible in nature, or of what was observable in the progress of human life; but in no case were they identified with the power which originated or con-

trolled the phenomena which they personified. While the gods of Olympos were all possessed of the human form in one or other aspect of its beauty, this was by no means the rule in regard to these lesser beings, as may be seen from the example of Pan, who has the legs, horns, and ears of a goat; or the Satyrs, who have the tail and ears of a horse. It has been usual to call these beings minor deities, because of the worship paid to many of them; but as our business is here with the principles of mythology, not directly with those of religion, it will be more convenient to call them personifications. They will all fall under one of the following classes:

Personifications of (1) the exuberant fertility of nature.
" (2) the visible beauty of nature.
" (3) the vocal beauty of nature.
" (4) the movements of the skies.
" (5) the mysteries of human life.

THE EXUBERANT FERTILITY OF NATURE.

58. Referring to what has been said of Dionysos and Hermes, it will be seen that the beings included under this head ought naturally to fall within the circle of these two deities. The beings so included are Pan, the Satyrs, Mænads, Seilenos, and Priapos. The exuberance of the vine and juicy fruits generally is represented by the Satyrs, Mænads, Seilenos; while the fertility of flocks and herds is represented by Pan and Priapos. The Satyrs, however, though chiefly known as the attendants of Dionysos, were yet also partly personifications of the fertility of cattle; while, on the other hand, Pan is sometimes in the company of the wine-god, though mainly allied to Hermes. Pan, with the legs, horns, and ears of a goat, and, like the goat, also given to sporting and wandering in lonely places on the hills, had for the rest the body and face of an old herdsman, with a pipe of reeds (Pan's pipe), on which he played skilfully; so that he represented both the herd and the life of the herdsman. The fertility of the herds was suggested by his habit of pursuing nymphs—for example, the nymph Syrinx, who was transformed into a reed from which he made his pipe.

The Satyrs possessed the human form, the limbs full and round, with the addition of a horse's tail and ears; and on the face a broad expression of delight in the excited revels in which they are often figured. They gather and press the grapes, drink, dance wildly to noisy music, pursue Mænads, and attend the wine-god. Their life was a type of the boisterous gaiety among men at the season of vintage. The Mænads were thought of as women of ripe beauty, always rushing in ecstasy, and brandishing a thyrsus (a pole with a pine cone at the end), their long, thin drapery and their hair flowing wildly. Exuberance and ripeness are characteristic of them, as of the Satyrs. Seilenos appears as an old man, short and overgrown, his body hairy, and girt round the loins. Sometimes he is seen riding on an ass. It was he who brought up Dionysos.

THE VISIBLE BEAUTY OF NATURE.

59. Under this head are included the Graces, Horæ (Seasons), and Hesperides, of whom the Horæ in particular present a very obvious illustration of the fact that personifications had nothing to do with the originating or controlling of the phases of nature to which they related. So far as the Horæ are concerned, the seasons come and go as mere visible changes in the aspect of nature, and from their form as young and beautiful women, it is to be inferred that more or less of beauty was perceived in every change. It must have been also from the desire to see only beauty in the seasons, that winter was so generally excluded from their number, which usually consisted of three—Spring, with its flowers; Summer, with its grain; and Autumn, with its fruit. In Athens there were only two —Thallo, representing 'blossoming;' and Karpo, representing 'harvest and fruit.' The Seasons were the daughters of Zeus as genial god of the heavens, and were also associated with Hera and Aphrodite, to indicate the functions of these deities in producing the vegetation and flowers of spring and summer. But while they were young and tripping, the Graces (Charites) were more stately, their forms filled out, and perhaps languid from the perfume of

their favourite poppies and roses. Probably from the idea of perfection associated with the number three, there were generally three Graces. It is an exception to find only two at Sparta and Athens, or, on the other hand, a whole race of them in the *Iliad*, where also the wife of Hephæstos is called Charis, and must have been one of them. From the brightness, colour, and perfume of summer, it was an easy step to make a comparison with the affairs of human life, and in time there was no field for charms which was not annexed to the domain of the Graces. The Hesperides have been here classed with the Horæ and Charites, because in their garden in the west it was not the abundance of fruit that was spoken of, but the fact of its being always golden —the golden apples of the Hesperides. They were daughters of Atlas, who in the remote west supported on his shoulders the weight of the sky. They also were three in number. It was said that they could not resist the temptation to eat the golden apples, and that, to prevent this, a serpent, Ladon, was placed to guard the tree.

THE VOCAL BEAUTY OF NATURE.

60. By vocal beauty is here meant principally the sound of brooks and mountain streams, not, except in a small degree, the singing of birds. What a bird pipes may be sweet to hear, but there is no mystery under it, as there is in the constant murmur of flowing water. The personifications of this form of beauty are the Muses and Nymphs, and only in the case of the Muses is reference made to birds. This is in the story intended to explain how they came to be called also Pierides, from Pieros, a Thracian, who had nine daughters so skilled in music, that he challenged the Muses to compete with them. His daughters failed, and were punished by being transformed into singing-birds. Again, there is the story of a competition between the Muses and Sirens, who were the Muses of the sea, and were figured as half woman, half bird, in which the Muses, being victorious, plucked the feathers of the Sirens, and made crowns out of them for themselves. How this idea of competition, which we have seen also in the myths of Apollo

and Pan, and Apollo and Marsyas, came to be associated with music, is not clear. Apollo, the god of light, was the leader of the Muses (see fig. 3), and Zeus, the god of the heavens, was their father. Their mother was Mnemosyne, a personification of memory. But this leads us to a distinctly later phase in the development of the Muses. Originally, they appear to have been local nymphs, who represented mountain springs, and to have been first distinguished from other nymphs by the special worship paid to them at Pieria, on Mount Olympos, whence it spread to Mount Helikon, with its sacred fountains of Hippokrene and Aganippe. The continuous sound of water not only sometimes produces temporary exaltation of the mind, but it may always be fitly compared to any sustained effort of the mind. Hence, the Muses, though continuing as a body to preside over music, to cheer the gods in Olympos, to enliven the marriages of Cadmos and Harmonia, and Peleus and Thetis, or to produce a dirge at the death of Achilles, were yet individually assigned to separate spheres of mental action, as follows:

1. Klio to history.
2. Melpomene to tragedy.
3. Thalia to comedy.
4. Kalliope to epic poetry.
5. Urania to astronomy.
6. Euterpe to music.
7. Polyhymnia to song and oratory.
8. Erato to love-songs.
9. Terpsichore to dancing.

61. The Nymphs, it is true, are associated more prominently with the movement of flowing, bickering, or leaping streams than with their sound. Yet, since they are also represented as singing sweet songs, and as making merry with Apollo and Hermes, in their capacity of gods of music, they have been here classed with the Muses as personifications of the vocal beauties of nature. They lived by springs and fountains, in caves where water dripped; they wandered over meadows, rushed down hills and through woods, bathed, danced, and followed Artemis in the moonlight. Among the various classes of nymphs, the Dryads and Hamadryads are to be noticed as personifying the sound of rustling trees, whence they are appropriately found in the company of Apollo, Hermes, and Pan, and much beloved

by the Satyrs. The nymphs of mountains, Oreads, and of mountain-vales, Napææ, were generally associated with Pan. To the latter class belonged the beautiful Eurydike, who died from the bite of a snake, and was mourned in touching music by Orpheus. The Naiads represented the fertilising qualities of fountains and streams. To express the movement of water, there existed a series of Nymphs called daughters of Okeanos, each with a name in which one or other of the varying features of this movement was indicated—for example, Prymno (suggesting a cascade), Hippo (swift like a horse), Plexaure (like a dashing brook), Kalypso (a hidden stream), and others. The fall of rain was personified by the Pleiades and Hyades, daughters of Atlas. The nymphs of marshes, Limnads, allured travellers by their songs and deceptive cries for help. Of the mountain nymphs, Echo is specially known from the story of her having loved the beautiful young Narkissos, and having, because he did not return her passion, pined away, till at last nothing but her voice was left of her. She lived on the mountains, repeated every sound she heard, and was loved by Pan.

THE MOVEMENTS OF THE SKIES.

62. Under this head are included the winds, clouds, dawn, sunset, and the rainbow. The four regular winds were personified by Boreas (north), Euros (east), Notos (south), and Zephyros (west), of whom only the first and the last assumed any mythological significance: Boreas, from the story of his carrying off by force the beautiful Oreithyia, a daughter of Kekrops, king of Athens; and Zephyros, from his successful suit with Chloris (the season of flowers), and from his having, through envy of Apollo's love for Hyakinthos, hurled back the disc which killed that youth. Oreithyia was plucking flowers when Boreas carried her off, and from this, together with the statement of his taking her to his northern home in Thrace, it would seem as if the coldness rather than the strength of the north wind were expressed in the story. On the other hand, it was for his strength, and his friendliness in destroying the Persian

fleet with a storm, that the Athenians paid him high honours. There were also two other winds, Lips and Apeliotes, but, like Euros and Notos, they have no separate history. But the winds were also viewed as mere forces of nature, and as such, were thought to be under the control of Æolos, who kept them till he wanted them, confined in caves in the Lipara Islands. A favourite tale is that of his giving Ulysses a bag containing all the contrary winds which could affect him on his voyage home to Ithaca. When Ulysses, on sighting his native island, sank into sleep from exhaustion, his followers, curious to know what the bag contained, opened it, and out came the winds with a force which drove the ship again far out of her course. Destructive winds were produced by Typhon, a monster living under the earth. The rapidity of wind, and its consequences, are illustrated by the Harpies, first in their form, which, nearly like that of the Sirens, consisted of the body of a bird and the head of a woman ; and secondly, in their actions. They carried off the daughters of Pandareos alive from the earth, because of their excessive vanity as to their personal beauty. In Thrace, the home of Boreas, they swept down and carried off or destroyed all the food which was placed before the blind king Phineus, till Kalaïs and Zetes, the winged sons of Boreas, drove them away. The names of the three Harpies were Aëllo, Okypete, and Kelæno or Podarge. They were said to be the offspring of a giant Thaumas and a nymph Elektra. The Gorgons are represented with wings to their heels as well as on their shoulders, and always moving with speed. But in the hideousness of their face, the terror which it inspired (turning to stone whoever beheld it), and in the fact of Perseus, a representation of light, with the help of Athena, cutting off the head of Medusa, the principal Gorgon, there seems to be involved the element of darkness. So that the Gorgons may perhaps best be regarded as personifying a combination of wind and murky cloud. The three Gorgons were Medusa, Stheino, and Euryale. They were the daughters of the marine personifications, Phorkys and Keto. It was by Poseidon, the sea-god, that Medusa became the mother of the winged horse Pegasos, which

sprang from her body when Perseus had cut off her head. In connection with the Gorgons should be noticed also the three Grææ—Deino, Pephredo, and Enyo—who were of the same parentage, were the guardians of the Gorgons, and were represented as hideous old women with only one eye and one tooth for all three.

63. If the personifications referring to the clouds were generally dark and grim, there was one brilliant exception in Iris, the rainbow, who, though a sister of the Harpies, had only speed of movement in common with them. As the messenger of fertilising rain, she was associated naturally with Hera, and formed in a measure a female counterpart to Hermes in his capacity both as god of mists and messenger of the gods. Her appearance in the clouds was a direct sign of a message from the gods. Similarly bright and golden was the dawn of morning, personified by the rosy-fingered Eos (Aurora), who, like Helios and Selene, the personifications of sun and moon already described, had the constancy of her approach from day to day indicated by the chariot in which she travelled. She was a daughter of the Titans Hyperion and Theia. A comparison between the early beauty of dawn and the weariness of afternoon is expressed in the story of Tithonos, whom Eos loved and lived with happily beside the Okeanos, so long as he was young and beautiful; but he grew old, and she, unable to bear the sight of him, shut him in a chamber whence only his voice could be heard like the chirp of a grasshopper. The two heroes, Memnon and Emathion, both celebrated for their beauty, were her sons. Orion, the huntsman, was changed into a constellation because he pressed his love upon her. The dawn brought with it a fresh morning wind, Aura, who loved the young huntsman, Kephalos, and caused jealousy between him and his wife Prokris. To witness the meeting of her husband and Aura, Prokris had hid herself in a thicket, but happened to stir, whereupon he, suspecting a wild animal in the bush, threw his spear and killed her. Sunset, whatever its beauty, did not exercise any influence corresponding to that of dawn in awakening poetic feeling.

THE MYSTERIES OF HUMAN LIFE.

64. We come now to a numerous class of phenomena which, to begin with, we may group according as they refer (1) to the human body—for example, sleep, death, disease; (2) to the mind—for example, prayers, dreams; or (3) to vicissitudes arising out of the relations of man to man—for example, justice, victory, fortune, fate, vengeance, peace, fame, strife. In the first group, sleep is personified by Hypnos, and death by Thanatos. They were the twin children of night, the former white, and the latter black. Hypnos is almost always represented as young, sometimes as a child, at other times as a youth with the wings of a night-bird spreading from the sides of his head, and in his hand a horn from which trickles the balm of sleep as he strides along. How he had to be tempted to bring his gift even to gods may be seen from the *Iliad* (xiv. 233–293), where he at last yields to the promises of Hera, and assuming the form of a sweet-voiced bird, sings her husband Zeus to sleep. His home is there said to be in Lemnos, but that appears to indicate only his distance or absence then. Thanatos, on the other hand, appeared most frequently as of a powerful figure, and armed with a sword. The figure of a youth standing cross-legged and holding a torch, which often occurs on sculptured sarcophagi, is rather the genius of death of late times, than Thanatos, a personification of death. Death is the irresistible end of all life, but for disease there is often a remedy; and since the precise action of the remedy is for the most part a mystery, it was natural that what afterwards became the science of medicine should at one time have been the subject of personification, and that Asklepios (Æsculapius), who represented it, should receive worship as if he were a god. He was declared to be a son of Apollo and Koronis, daughter of a Thessalian prince. His mother was slain by the arrows of Artemis as she gave birth to the child. Apollo placed the boy with the centaur Chiron on Mount Pelion, to be brought up and to learn from him the mysteries of healing, in which the pupil soon surpassed the master, to the vexation of

Hades, the god of the lower world, who now complained against him to Zeus. Asklepios was then slain by a thunderbolt from Zeus, and after his death was regarded as a god. His symbol was a serpent. His daughter, Hygieia, represented restored health, while Telesphoros, under the figure of a young boy carefully wrapped up, personified apparently the process of nursing.

65. Dreams, it was supposed, were kept in a palace beside the Western Okeanos, whence they issued by two gates, of which one was of ivory, for the idle and fantastic dreams; the other was of horn for prophetic dreams. They were called the children of night or of sleep. On the other hand, there was a single personification of dreams, who was called Oneiros, while there was also a sort of watchman of dreams in the person of Morpheus. The Litæ, described as lame, wrinkled, and squinting old women, were supposed to hold the office of presenting to their father, Zeus, the prayers of those who invoked his aid. As their name (*litæ*, 'prayers of sorrow') implies, they represented the prayers of persons worn out by penitence for crimes, into which Ate ('infatuation') had led them. Ate also was a daughter of Zeus, but had been cast by him from Olympos, and thereafter wandered on earth in search of victims.

66. Justice, not such as is administered by judges, but that which, among inscrutable changes in the affairs of men, takes from one and gives to another, till right is ultimately established, was personified by Themis. It was felt that justice, though long in coming, comes at last; and to express this certainty of its coming in unlooked-for ways, prophetic power was assigned to Themis. This she communicated to Apollo, whom she brought up. She was the mother of the Fates and of the regularly recurring seasons. She herself was one of the Titans, the offspring of Uranos and Gæa, whence she was also styled Urania. It was said that she had been the first wife of Zeus, and that in the golden age she had lived on earth. Her symbols were a balance, a sword, and a chain. Justice, when looked at from only one side, namely, the just punishment of wrong, is represented by Nemesis, whose symbols were an apple-branch and a

wheel. She was a daughter of Erebos or of Okeanos. But there were crimes of special atrocity (for example, the murder of parents), for which a sterner justice was required, and this was represented by the Erinnys (Furies), called also the Eumenides, daughters of Night or of the Earth and Tartaros, who were the attendants of Hades and Persephone in the lower world, coming upon earth only to pursue criminals—for example, Orestes, who had slain his mother, Klytæmnestra, because she had murdered his father, Agamemnon. Their number was three—Tisiphone, Alektó, and Megæra.

67. The fate or deciding influence which was supposed to attend a man from his birth to the grave, was represented by the three sisters, Klotho, Lachesis, and Atropos, together called the Mœræ. Fate itself was likened to a thread which these three sisters were engaged in spinning—Klotho, the youngest, putting the wool on the spindle, Lachesis spinning it, and Atropos, the eldest, cutting it off. They were subject to the will of Zeus. In earlier times, however, there seems to have been only one Fate, who in her province was superior even to Zeus. A sister of the Fates was Tyche ('fortune'), who was represented with a rudder, as if to steer the course of luck or loss; or standing on a ball, to indicate the rolling of fortune from one to another. More important in the eyes of the Greeks was Nike, the personification of Victory, a daughter of the giant Pallas and the nymph of the river Styx. Nike was associated with Zeus and Athena. Her symbols were a palm branch, a wreath, or a trophy of armour. She was generally winged, but sometimes also wingless, and called Nike Apteros. Peace was personified by Eirene, whose symbol also was a palm branch. Strife was represented by Eris, who was described as of hideous aspect, like the Furies. It was she who originated the contest of Hera, Athena, and Aphrodite, for the prize of beauty, by offering them a golden apple inscribed to the most beautiful, when they were present at the marriage of Peleus and Thetis. Fame (Pheme) was conceived as a being swift of foot, sleepless, catching up every whisper, and spreading it far and wide. She was said to be a

daughter of Gæa, the earth. Enyo was a female personification of war, frightful in aspect, and always attending the chariot of Ares.

V.—LEGENDS OF GREEK HEROES.

68. Referring to the definition of 'legend' already given (2), we may here add, that while the various local centres of civilisation in Greece (for example, Argos, Corinth, Thebes, Athens) had each its peculiar set or cycle of legends, they had also each a separate presiding deity, with whom the legends could not but be brought into some connection. Indeed, the difficulty is to say how far the myths peculiar to these several deities may have determined the characteristic features of the local legends; how far, for instance, the function of god of the sea, assigned to Poseidon, may have operated in fashioning the legends of Corinth. But though it is impossible to say that the differences between the legends of one town and another always correspond satisfactorily with the differences between the presiding deities of each, it is, on the other hand, very clear that what exists in common in all the legends is a powerful superhuman element, as distinguished from the supernatural or divine. Exploits and adventures, which, when calmly looked at, are obviously superhuman, according to the general standard of human capabilities, may yet, in a credulous age, be accepted as having, in exceptional cases, actually occurred in bygone times, concerning which the common tradition must also have described the lives and occupations of men as having been of a wilder nature. But before credulity will, with a general enthusiasm, accept superhuman deeds as actual facts of a past age, it is clear that these deeds must be in some accord with those spheres of human occupation or activity in which startling, if not superhuman, incidents were constantly being reported. So that, from the legends of a particular locality and a particular age, we have a right to look for a sort of superhuman reflection of the characteristic occupations of men, there and then. For instance, the

legend of the Argonautic expedition would lead us to seek its origin among a people given to maritime enterprise at an early period ; and so it is. The centre of the legend was Iolkos, the seat of the ancient Minyæ, whom we know as the early colonists of Cyrene. Or, again, if we compare the legends of the wars of Troy and Thebes with the legends of Perseus or Herakles, it will be seen that we have to do with two distinct phases of civilisation. The former represent the age of kings and warriors ; the latter the age of adventure and exploits against monsters, not against men. Doubtless, it will often be impossible to trace a resemblance so close as that of the Argonauts between legends and the actual history of their local centres ; but none the less will it still be always apparent that it is the superhuman element —that is, the exaggeration of incidents peculiar to the lives of men—which predominates in all the legends of heroes, as compared with the supernatural or divine element which prevails in the myths of the gods.

LEGENDS OF ARGOS.

69. Like colonists returning to the home of their ancestors, Danäos and his fifty daughters arrived in Argos from Egypt, whence they had been followed by their cousins, the fifty sons of Ægyptos, who wished to marry them. The Argive descent of Danäos was traced through his father, Belos, king of Egypt, to his grandfather Epaphos, whom Io, a daughter of Inachos, the river-god of Argos, had given birth to in Egypt, whither, under the form of a cow, she had been pursued by Hera, the goddess of Argos. It happened that Argos was then parched by drought, and Danäos sent out his daughter Amymone to find a spring. Poseidon, from love of her, produced a spring. Seeing that the fifty sons of Ægyptos would not be satisfied short of receiving their cousins as wives, Danäos now consented, at the same time giving his daughters each a knife and instructions to slay their husbands the first night. This they all did, except Hypermnestra, who spared Lynkeus, for which she was cast into a dungeon, while he escaped. The other sisters were only punished after their deaths by being sent to Tartaros,

there to carry water continually in the endless endeavour of filling a large broken vase (*pithos*). To connect Danäos with the next legend of Argos—that of the brothers Akrisios and Prœtos—these two were called sons of Abas, whom Hypermnestra, it was said, bore to Lynkeus after she was set free. The two brothers hated each other from infancy, and at last Prœtos fled to Lycia, where the king Iobates received him kindly, gave him his daughter Sthenebœa in marriage, and with a Lycian army placed him on the throne of Argos and Corinth. Prœtos had three daughters of great beauty, who, because they would not accept suitors, and scoffed at the rites which commemorated the marriage of Hera, were made insane by that goddess, and believing themselves to be cows, wandered about on the hills lowing. Akrisios had one daughter, Danäe, whom, because an oracle had said that she would bear a son who would slay him, he confined in a brazen chamber under ground. But Zeus came to her in a shower of gold, and she gave birth to a son, Perseus. Mother and child were put into a closed box, and committed to the waves, which wafted them at last to the island of Seriphos, where a fisherman, Diktys, found and sheltered them. Perseus, grown to manhood, was sent by the king of the island on a long journey, to cut off the head of the Gorgon Medusa, the sight of which turned persons to stone. With the helmet of Hades to make him invisible, with winged shoes for speed, and with a sharp knife and a pouch, he proceeded to where the Gorgons lived. Athena gave him a shield of polished bronze, by the reflection of which he could see Medusa without meeting her stare, and so succeeded in cutting off her head. From the headless body sprang the winged horse Pegasos, and Chrysaor. Returning through Ethiopia, Perseus saw Andromeda, daughter of Kepheus and Kassiepeia, bound alive to a rock as a victim to propitiate a sea-monster, which had been sent on the land because Kassiepeia had boasted her beauty as equal to that of the Nereids. Perseus released and married Andromeda. Arriving at Seriphos, he found his mother, Danäe, being persecuted by the king; but with the sight of

the Gorgon's head he turned the king into stone, and set out for Argos with his mother and wife. The head of the Gorgon he gave to Athena, who wore it always on her breast. While taking part in certain games at Larisa, Perseus hurled a disc, which by accident fell on the foot of Akrisios, and

Fig. 11.—Perseus mounted on Pegasos after cutting off Medusa's head.

caused his death. Thus the oracle was fulfilled, and Perseus succeeded to the throne. Before leaving the Argive legends, we may remark that the myth of the marriage of Hera and Zeus, which was annually celebrated in Argos, may have given the key-note to the stories about the marriage of the daughters of Danäos, and about the refusal to marry on the part of the daughters of Prœtos. The legend of Perseus, on the other hand, seems to have its key-note in the worship of Zeus as a god of light.

LEGENDS OF CORINTH.

70. Corresponding to the nearness of Corinth to Argos, and the similarity of interests in the two towns, is the resemblance between the Corinthian hero, Bellerophon, and the Argive hero, Perseus. The first act of Bellerophon was

to catch and bridle the winged horse, Pegasos, which had sprung from the body of Medusa, and had lighted to drink at the fountain of Peirene, in Corinth. Athena gave him a golden bridle, and assisted him. Next we find him at Argos being entertained by Prœtos, whose wife, Stheneboea, conceived for the young hero a love which drove her, when she found it not returned by him, to make the false charge to her husband that he had attempted to violate her. Prœtos now sent him to Iobates, the king of Lycia, with a letter in secret signs instructing that king to kill the bearer. Arriving in Lycia, Bellerophon was ordered to slay the chimæra, a monster composed of lion, goat, and

Fig. 12.—Bellerophon slaying the Chimæra.

serpent, which was devastating the country. Being successful in this, he was next sent against the hostile tribe of the Solymi, and afterwards against the Amazons; but from both expeditions returned victorious. Lastly, an ambush was placed to fall upon and slay him, but here again he came back safe, and the king then gave him his daughter in marriage. But in time the gods became angry with Bellerophon because of his great happiness and success.

They made him insane, caused him to wander about sad and alone, and slew his children. To connect the legend of Perseus with that of Sisyphos, which is more distinctly of local Corinthian origin, Bellerophon was called a son of Glaukos, who was a son of Sisyphos. Successful cunning and deceit were the characteristics of Sisyphos. He had seen Zeus carrying off the nymph Egina, but would not tell her father, the river-god Asopos, in which direction, until he promised to raise the fountain of Peirene on the citadel of Corinth. For betraying what he had seen, Zeus sent the god of death to claim him, but Sisyphos placed death in chains, and so kept him, till Ares arrived and sent Sisyphos to the lower world, where, however, he complained so constantly of his wife, Merope, not having performed the usual ceremonies for the dead—which he had beforehand told her not to do—that he was allowed to return to Corinth. There he lived to old age, and after death was punished in Tartaros by having to roll continually a large stone up to a height where it would never remain. Poseidon was the principal god of Corinth, and it may have been the influence of his worship, and particularly the faculty of transformation and evasion peculiar to some minor marine deities, which suggested the character of Sisyphos.

LEGENDS OF THEBES.

71. In the legends of Thebes the following elements will be noticed as more than usually conspicuous—namely, divine interference with men, the advance of mankind in civilisation, and the consequences of rash or blind conduct upon men. The founder of Thebes was Cadmos, who, according to the genealogy, was a cousin of Danäos (of Argos), and like him an immigrant into Greece; but while Danäos came from Egypt, Cadmos came from Phœnicia. He had come to Greece in the vain search for his sister Europa, whom Zeus had carried off; and it was in obedience to the oracle of Delphi that he settled at Thebes, and there founded a town. He killed the dragon which watched the fountain there, and sowed its teeth in the ground, from which sprang a race of armed giants, who, however, when

Cadmos threw a stone among them, fell upon each other, and all perished except five, from whom the noble families of Thebes claimed afterwards their descent. Cadmos had now to work out a period of punishment to appease Ares for slaying the dragon. But when this expired, he received as his wife Harmonia, the daughter of Ares and Aphrodite. The gods were present at the marriage; the Muses sang; Athena gave Harmonia a dress; and Hephæstos made her a necklace. From this marriage were four daughters—Semele, Ino, Autonöe, Agave—and one son, Polydoros. So great were the misfortunes which in time befell their family, that Cadmos and Harmonia at last wandered away from Thebes to Illyrium, and there died. Their bodies were changed into two snakes. Their souls passed to Elysium. But Cadmos was remembered as the founder of Thebes, who had also introduced from Phœnicia the system and habit of expressing words in writing; and it seems not improbable that the art of writing was first introduced into Greece through early commerce between Thebes and the Phœnicians. Of his family, Semele bore to Zeus the wine-god Dionysos; and it is noticeable that frenzy, one of the features of Dionysiac worship, is prominent in the legends of the descendants of Cadmos. How Semele was slain by the thunderbolt of Zeus when she gave birth to the child, has already been told. For a time, her sisters would not believe that the boy was a son of Zeus; but when he returned triumphant from India, Agave, the most stubborn of them, not only accepted his rites, but tore to pieces her son Pentheus, who was then king of Thebes, because he opposed her in this. Another sister, Ino, was married to Athamas, who also was seized with frenzy, and pursued her till, with her infant Melikertes in her arms, she leaped into the sea, and was changed into a marine deity under the name of Leukothea. Autonöe, the fourth daughter of Cadmos, married Aristæos, and became the mother of Aktæon, the huntsman, who, for the crime of having seen Artemis bathing, was transformed into a stag, and devoured by his own dogs. Polydoros had a son, Labdakos, who succeeded to the throne of Thebes.

72. The original town of Thebes, founded by Cadmos, had in time increased so much as to require more extended walls, but with the building of these walls we are introduced to an entirely new set of legends. The builders were the twin-brothers, Amphion and Zethos, of whom the former brought the stones together by the mere force of the music from his lyre, while Zethos performed his part by physical strength. It will be remembered that Apollo, the god with the lyre, and Poseidon, the god with the strength of the sea, had built the walls of Troy. The mother of Amphion and Zethos was Antiope, a daughter of Thebe and Nykteus; their father was Zeus. Before the children were born, Antiope was driven from home, but obtained shelter for a time from the king of Sikyon, until her uncle Lykos took her back to Thebes to his house. On the way back, the children were born near Eleutheræ, and given over to a herdsman to be brought up. At Thebes, Antiope was hardly treated by Dirke, the wife of Lykos, and at last escaped towards Mount Kithæron, when, without knowing it, she obtained refuge with the herdsman and her two sons, now grown up. But Dirke found her out there, and ordered the two youths to fetch a wild bull and tie Antiope to its horns. At this point, the old herdsman recognised Antiope, and told them she was their mother, whereupon they bound Dirke to the bull instead. They now returned with Antiope to Thebes, and built the new walls. Amphion married Niobe, the daughter of Tantalos, king of Lydia, and had a family of sons and daughters, whose beauty their mother compared to that of Apollo and Artemis, for which offence they were all slain by the arrows of these deities. Amphion and Zethos were also slain by the arrows of Apollo.

73. A third set of Theban legends are those which centre round Œdipos, whom the genealogy traces as a descendant of Cadmos, Labdakos, the grandfather of Œdipos, being a son of Polydoros, the only son of Cadmos. The father of Œdipos was Laios; his mother Jokaste. To defeat an oracle which said that a son born from these two would cause the death of his father, Laios exposed the newly

born Œdipos on Mount Kithæron, where he was found by herdsmen, and taken to the king of Corinth, who brought up the boy. Grown to manhood, Œdipos happened in his wanderings to meet Laios with a body of attendants, with whom he fell into a quarrel, and in the course of it killed, without knowing it, his father. He then went to Thebes, and found great distress there arising from a sphinx—a creature with the body of a lion, and the head and breasts of a woman—who propounded a riddle, and threw those who failed to read it from the high rocks where she sat. Œdipos, however, read the riddle, and obtained the prize which had been offered for that—namely, the throne of Thebes, and the hand of Jokaste, the widow of Laios. While both of them were still ignorant of their being mother and son, they had two sons, Eteokles and Polyneikes, and two daughters, Antigone and Ismene. The fact of their relationship was revealed by an oracle, and then Jokaste took her own life, while Œdipos put out his eyes, and, guided by his daughter Antigone, wandered to Attica, where he died, and was buried at Colonos. The sons agreed to reign alternately one year, but Eteokles, on the expiry of his term, refused to give up the government, and this led to the expedition of the Seven against Thebes, which, like the Trojan war, is the subject of a purely military legend, and reflects the early deeds of arms in Greece. Polyneikes was supported in his attack on Thebes by the six heroes—Tydeus, Adrastos, Kapaneus, Eteoklos, Parthenopæos, and Amphiaräos, the last of whom foresaw the issue, and was only compelled to join the others through the deceit of his wife Eriphyle. In spite of warnings and portents, they advanced to the walls of Thebes, and began the attack, one of the seven heroes being appointed to assail each of its seven gates. The gods were against them. Kapaneus was struck with a thunderbolt as he scaled the walls; the earth opened and swallowed Amphiaräos as he retreated; Polyneikes and Eteokles slew each other; and Adrastos alone escaped by his winged horse Arion. Kreon, who succeeded to the throne of Thebes, buried Eteokles, but would not permit this to be done for

Polyneikes on pain of death. Yet Antigone, who could not think of her brother's body lying unburied, secretly paid it the last rites. But she had been seen, and was now, in spite of the entreaties of Hæmon, Kreon's son, immured in a subterranean chamber, where she took her life. Hæmon, unwilling to outlive her, did the same.

LEGENDS OF THESSALY.

74. From the rocky and wild district of Thessaly, the legends tell chiefly of a powerful race of men called Lapithæ, and a race of Centaurs (that is, beings with the body of a horse, and the forepart of a man), in both of which the ruling passion seems to have been to carry off women. Foremost among the Lapithæ is Ixion, who, because he had brought about the death of his wife's father, Deioneus, was made insane, and conceived a passion for the goddess Hera, who, knowing this, deluded him with a cloud shaped like herself. Ixion boasted of his success with Hera, and for this was consigned to Tartaros, where he was bound to a winged wheel which continually revolved. His son Peirithöos endeavoured even to carry off Persephone from the lower world, but was there placed in chains, from which, with the help of Theseus, he was released, and on coming to the upper world was married to Deidamia. The Centaurs were present at the marriage feast, and one of them, Eurytion, made an attempt to carry off the bride, but in this he was foiled. Kaineus, another of the Lapithæ, was invulnerable, and still remained alive under the rocks and trees which the Centaurs heaped above him in one of their battles. Cheiron differed from the rest of the Centaurs. He was skilled in medicine, music, and many arts, and was chosen as the instructor of Asklepios, Achilles, and Jason. He died from the poison of an arrow which accidentally hit him from the bow of his friend Herakles.

LEGENDS OF THRACE.

75. The great legend of Thrace is that of Orpheus and the nymph Eurydike. Orpheus was a son of Apollo and the muse Kalliope, and when he played on the lyre and

sang, birds, fishes, wild beasts, trees, and rocks gathered round him. Eurydike, whom he loved, died from the bite of a snake, and so plaintively and sweetly did he mourn her, that Persephone agreed to let him take back Eurydike to the upper world, on the condition that he would not all the way turn to look on her face. In this he failed, and she must go back again to Hades. He now refused food or drink, and wandered among the mountains till Mænads, out on a Bacchic orgy, found and tore him limb from limb. His head and lyre floated down the river Hebros to the sea, and were carried to the music of the waves to Lesbos, where they were buried, and where nightingales afterwards always sang sweetly. To Thrace also belongs the legend of Thamyris, who, from vanity of his skill as a musician, and of his personal beauty, boasted himself not inferior to the Muses; but they having met him, put out his eyes, and took away his skill in music and song.

LEGENDS OF CRETE.

76. The central figure in Cretan legend is Minos, king of the island, who is called a son of Europa (sister of Cadmos), whom Zeus, in the form of a white bull, carried off from Sidon over the sea to Crete, where she bore three sons, Minos, Rhadamanthys, and Sarpedon, the first becoming celebrated for his legislation, and the second for his sense of justice, on which account he was, after his death, one of the judges in the lower world. Minos was chosen king of Crete, and had as his wife Pasiphäe, a daughter of the sun-god, Helios, and Perseïs, by whom he had two daughters, Ariadne and Phædra, and one son, Minotauros, so called because, while his body was that of a man (like his father Minos), his head was that of a bull. The birth of Minotauros is accounted for by the story that Minos, on being raised to the throne, had received from Poseidon the gift of a white bull to be sacrificed; but Minos, instead of slaying it, placed it among his herds. Poseidon was angry, and produced in Pasiphäe an affection for the bull, which was only satisfied by the artist Dædalos making the figure of a cow, into which she placed herself, and thereafter begat the

minotaur. This monster was kept in a labyrinth, also made by Dædalos, into which was thrown to be slain the tribute of living beings sent to Minos by states which acknowledged his supremacy. Among these states was Athens, which every eight years had to send seven boys and seven girls to this fate; till at last Theseus, who was among the levy of boys, killed the minotaur, through the help of Ariadne, the daughter of Minos, who had conceived a love for him. But, besides the minotaur, there is another example of cruelty in Crete, in the person of Talos, a being who was made of bronze, ran round the island three times a day, and, seizing whoever landed in his arms, leaped with him into a fire, and, pressing him to his bosom, laughed at his pain. Talos was slain by the Argonauts, who landed in Crete, and knew that he had one vein in which was his life's blood, and were able to hit it with an arrow. Minos died in Sicily, whither he had pursued Dædalos, who, along with his son Ikaros, had escaped by means of wings which he made. Ikaros fell into the sea; but his father reached Sicily, where the king's daughter befriended him, and killed Minos by pouring boiling-water on his head while he was in the bath.

LEGENDS OF ATTICA.

77. While the founders and first inhabitants of Thebes and Argos, for example, are described in the legends as immigrants, in Attica, on the other hand, there was a strong feeling that the first inhabitants had sprung from the earth, and this is illustrated in the legendary personages Kekrops and Erichthonios, the first two kings of Athens, both of whom were conceived as of human form down to the hips, with the body of a serpent in place of legs. Kekrops had three daughters, Herse, Aglauros, and Pandrosos, all three names derived from the fertility caused by dew. To these three sisters Athena gave in charge a closed box, with orders not to open it. Two of the sisters disobeyed, and on seeing a snake within, threw themselves in terror from the acropolis and were killed. The snake was Erichthonios, who at first was altogether of this form, and was the offspring of Hephæstos and Gæa (the earth). He was

brought up by the goddess Athena, and succeeded Kekrops as king. His son and successor was Pandion, of whose two daughters, Prokne and Philomela, the legend says that Tereus, a Thracian king, having obtained the former as his wife, afterwards desired also Philomela, pretending that Prokne had died, whereas he had cut out her tongue, and placed her in a cage in a wood. But she was able to reveal the facts to her sister by representing them in embroidery. To punish Tereus, the two sisters killed his son, Itys, and placed his flesh before him as a dish; upon which Tereus pursued them, till Prokne was transformed into a swallow, Philomela into a nightingale, and he himself into a lapwing. Pandion was succeeded on the throne of Athens by his son Erechtheus, after whom comes the dynasty in which Theseus is the chief person. Theseus, the son of Ægeus, was brought up by his grandfather, Pittheus, who was told that the boy would be ready to come to Athens when he was able to move the rock under which his father had hid his sword and sandals. This he did at the age of sixteen, and on his way to Athens slew the giant Periphates, and the robbers Sinis, Skiron, Kerkyon, and Prokrustes, all of them the terror of travellers in lonely places. At Krommyon he killed a wild boar, and at Marathon captured a bull, which, like the boar, was laying the country waste. For his deeds of this kind he was often associated with Herakles. At this time Athens was sending off to Crete the levy of seven youths and seven girls which Minos had imposed for the murder of Androgeos in Attica. Theseus offered himself as one of the youths. At Crete, Ariadne, the daughter of Minos, loved him, and gave him a string by which he might find his way out of the labyrinth where the minotaur lived, whom he must succeed in killing; otherwise he and his companions would perish at the hands of the monster. Theseus slew the minotaur, and set off homewards by ship, accompanied by Ariadne; but fearing to take her to Athens, he left her at Naxos, where she was found by Dionysos, and married by him. On nearing Athens, Theseus had omitted to exchange the black sails with which he started for white, and his father seeing

the ship, and thinking his son lost, killed himself in grief. Theseus succeeded to the throne, and was the founder of all that was good in the institutions of Attica.

LEGENDS OF ELIS.

78. Œnomaos, king of Elis, had a beautiful daughter, Hippodameia, whose hand he offered to any suitor who could outstrip him in a chariot-race; but the suitor failing must be killed. Pelops, however, was successful, with the help of Myrtilos, whom Hippodameia had bribed to take a spoke out of her father's wheel. According to the legend, Pelops was a son of Tantalos, a king in Asia Minor, who, to see whether the gods knew everything, invited them to a feast at which the flesh of his son was given them, and one of his shoulders was eaten before they discovered it. Pelops was restored to life, and obtained a new shoulder of ivory. Tantalos was condemned to Tartaros, where, though standing up to the throat in water, he had yet a thirst which he could never quench, a gnawing hunger to eat fruits, which constantly eluded him, and a dread of a rock above him falling and crushing him. Pelops and Hippodameia had two sons, Atreus and Thyestes, by whom the cruelty of Tantalos was inherited. For killing Chrysippos they were obliged to leave Elis, and found shelter at Mykenæ, where Atreus became king. Thyestes, the younger brother, attempted to dethrone him, but Zeus caused the sun to rise in the west as a sign that this could not be. Thyestes begged forgiveness, and was received by his brother; who, however, presented him with the flesh of his own son to eat. He fled in horror, and afterwards transmitted to his son Ægisthos the hereditary curse of killing his own kindred. Atreus having died, was succeeded by his sons Agamemnon and Menelaos, the former ruling in Argos, the latter in Sparta. The wife of Agamemnon was Klytæmnestra; the wife of Menelaos was Helena, famous for her beauty, a daughter of Tyndareus, and a sister of the twin-brothers Castor and Pollux. Helena had been promised by Aphrodite to Paris, son of Priam, king of Troy, who succeeded in carrying her off from her husband, whereupon

ensued the war of Troy, with its multitude of heroes and adventures, reflecting the warlike spirit of the early age of kings and princes in Greece. During the absence of Agamemnon at Troy, his wife, Klytæmnestra, married Ægisthos, and when he returned, they combined to kill him. But the death of Agamemnon was avenged by his son Orestes, who slew his mother, and for that was long pursued by the Furies.

HERAKLES.*

79. The local centres of the legends of Herakles were Thebes, where he was born, and Argos, where he became subject to Eurystheus, who imposed on him the celebrated twelve labours. It has been already pointed out as a characteristic of the legends of Argos and the neighbouring Corinth, that the favourite heroes of these towns—Perseus and Bellerophon—had each to undertake a long journey, and to destroy certain monsters. The idea of such expeditions may very probably have resulted from combining the myths of Hera, the great goddess of Argos, and Poseidon, the god of Corinth. It is certain, at anyrate, that one form of punishment which it was peculiar to Hera to exercise on those who offended her, was to cause them to wander far, and without rest, for a long time. This has been seen in the wanderings of the moon-goddess, Io, and in those of Leto, the mother of Apollo and Artemis. In both cases, it will be seen that she was offended by deities of light. The name of Perseus also has a root signifying 'light;' and since Herakles was said to be a descendant of Perseus, it will be justifiable to look for the origin of the legends about him in the worship of Hera at Argos. On the other hand, he became in time a national hero, and for this reason the legends of him have been placed here apart.

80. Herakles was a son of Zeus and Alkmene, the wife of Amphitryon of Thebes. While yet an infant, he strangled a serpent which Hera had sent to kill him. We have seen that exposure of infants was a feature of Theban legend,

* See fig. 7.

and we find it again in the case of Herakles, who was brought up by herdsmen. Afterwards he returned to Thebes, bearing with him the skin of an enormous lion which he had killed. But when the fame of his exploits got abroad, Hera put into effect the agreement which Zeus had made the day before that on which Herakles was born—namely, that the boy born on that day should have power over all who lived around him. The boy so born was Eurystheus of Argos, to whom, therefore, Herakles became subject. It should here be noted that the *twelve* labours of Herakles were, in later times, connected with the twelve signs of the zodiac. But, since there is no mention of their number in Homer, since the actual exploits of Herakles were much more numerous, and since the number twelve is not always made up of the same labours, there could hardly have been any astronomical meaning in the original legend. Again if there are differences, not only in the labours included in the twelve, but also in the order in which they are given, it cannot be positively asserted that the first were performed near home, and that with each new labour the distance from home increased, till at last, after carrying off the golden apples of the Hesperides in the remote west, Herakles descended to the lower world and brought back the dog Cerberus, thus presenting an analogy to the daily course of the sun. On the other hand, it is not to be denied that the legend of his labours had originated in the observation of the effects of light among men who worshipped Hera, the queen of heaven. It is possible also that his favourite weapon, the bow, may, as in the case of Apollo, indicate that the light in question was that of the sun, just as the crescent-shaped weapon of Perseus may connect him with the light of the moon. In later times, Herakles was also represented as armed with a club.

81. Among the deeds of Herakles not included in the twelve labours are the following. In Cyrene, on the north coast of Africa, he wrestled with and overpowered Antæos, a giant who, so long as he retained hold on his mother earth, was invincible. In Egypt, he slew Busiris, whose attendants, as was their habit with all strangers who entered the king-

dom, had prepared to sacrifice the hero. In the Caucasus Mountains, he shot the eagle which came daily to gnaw the liver of Prometheus, who then was freed from his chains. At Pheræ, he overpowered the god of death, who had come to carry off Alkestis, the wife of Admetos, according to the agreement in which she had offered her own life to save her husband when he was seriously ill. Herakles took part in the Argonautic expedition, and in the first war against Troy, to punish Laomedon, the king of Troy, because he refused to give up, as he had promised, his daughter Hesione, whom Herakles had rescued from a sea-monster. In an expedition against the town of Pylos, he slew Periklymenos, a being who had the power of assuming different forms. At Lacedæmon, he assisted Tyndareus to expel the Hippoköontides, who had usurped the throne. He is said to have at one time returned to Thebes, and to have been seized with frenzy, in which he slew his children, and also attempted to carry off the tripod from Delphi. For the latter act, he was subjected to three years of servitude under Omphale, queen of Lydia. His wife was Deianeira, whom he obtained as a reward for vanquishing the river-god Achelöos. But he had before wooed Iole, daughter of Eurytos, king of Œchalia, who refused to give her to him. Afterwards Herakles took his citadel, and slew all his children, except Iole, whom he carried off. Deianeira being jealous, gave Herakles a white robe steeped in a preparation which was to bring back her husband's love. But on putting it on, he was seized with pain, and foreseeing death, caused a pyre of wood to be made, and set fire to after he had placed himself on it and handed over his bow to Philoktetes. He was translated to Olympos, and there married to Hebe, the daughter of Hera, who had been the cause of all his labours.

THE TWELVE LABOURS OF HERAKLES.

82. According to the most usual order, the labours of Herakles were—(1) The slaying of the *Nemean lion*, which he did by strangling it; and (2) The *Lernean Hydra*, a serpent with nine heads. When one head was cut off, it was instantly replaced by another, till Herakles found that by burning

with a brand the place where a head had been removed, he prevented another from growing, and in this way got rid of the monster altogether; (3) the *Erymanthian Boar* was destroying the district Mount Erymanthos in Arcadia, and Eurystheus ordered Herakles to fetch it to him alive, which he did; but Eurystheus was alarmed when he saw Herakles returning, and hid in a large vase, into which Herakles is sometimes represented as threatening to throw the boar on the head of the king. He was then ordered to capture (4) the *Keryneian stag*, which had antlers of gold, and hoofs of brass, and was of incredible speed; but this he also achieved. The marshes of Stymphalos were covered with birds which fed on human flesh, and being required to get rid of them, he did so with his arrows, and thus completed another labour (5). The *Stables of Augeias* (6) could not be cleaned, so enormous was the number of his cattle. But Herakles succeeded in cleaning them by making an opening in the wall, and turning into it the river Menios. (7) The *Cretan bull* was next captured and brought over the sea to Eurystheus. (8) The *horses of Diomedes*, king of Thrace, were reputed to live on human flesh. Herakles subdued and brought them to Eurystheus. (9) The *girdle of Hippolyte*, queen of the Amazons, who had received it from Ares, could only be obtained by a war with her tribe, in which Herakles was victorious. (10) The *cattle of Geryon*, a monster with three bodies united in one, were kept by their master in the remote west—probably in Gaul—and these it was necessary for Herakles to bring to Eurystheus. When this was done, he must next (11) fetch the *apples of the Hesperides*, which grew in a garden in the extreme west of the world, and were guarded by a monster serpent called Ladon; and when this was done, he had (12) *to descend to Hades, and to carry off the dog Cerberus.* It will have been observed that, with the exception of the girdle of Hippolyte, these legends all involve animals, either unusual in themselves or guarded by unusual beings, and while it is admitted that cattle were constantly associated with the worship of the sun, it will also be remembered that the symbols of the various deities who represented the phenomena of nature

were generally selected from the animal kingdom. So that it would seem as if Herakles had been a hero whose deeds were intended to remind us of the influence, not of the god of the sun only, but also of a variety of other deities, in which respect he might well become a national hero of the Greeks.

VI.—COMPARATIVE MYTHOLOGY.

83. It has been explained, in dealing with the myths of the Greeks, that their deities were personifications of elements or phases of nature; and since it is obvious that a personification could not be understood, unless it bore the name of the thing personified, it will be expected that the Greek deities should bear precisely the same names as the elements or phases of nature which they represent. Further, the act of personifying a phenomenon of nature, and the act of giving that phenomenon a name, would be coincident, for this reason, that the only object of the name was to express the sensation which had been caused by the observation of the phenomenon—that is, to express precisely what the personification expresses in another form. But obviously, research in this direction would take us back to a primitive condition of the Greek language, for which there is certainly little material. On the other hand, it appears to have been when in this condition as regards language that the Greeks parted from the great family of nations which afterwards developed the Sanscrit, Latin, and Germanic languages; and it has been found possible by reference to early forms of words in these languages, to supplement to some degree the early forms of the Greek names for gods and for natural phenomena. By this process it is established that the name of the Greek god *Zeus* had also once been the name of the 'bright sky,' and in this double function was identical with the Sanscrit *Dyaus* (*Dyaus-pitar*), and the Roman *Jupiter* (*Jovis*). The name of *Hera* is found, by reference to the Sanscrit *svar*, to mean the heavens; *Poseidon*, as will better be seen from the Doric form of the name, Poteidan, has the

same root as is found in *potamos*, a river, a root which expresses the flowing of water. *Hades* means simply the 'invisible,' while his other name, *Pluto*, is synonymous with 'wealth' derived from the earth. *Demeter* is another form of *Ge-meter*—that is, 'mother-earth.' *Persephone*, when compared with Gorgo*phone* (slayer of the Gorgon), and from the recurrence of the root *Pers* as signifying 'light,' becomes the goddess who cuts off the dead from the light of the upper world. The name of *Athena* has been connected with the root *aith*, in *aither*, the 'upper air.' *Aphrodite*, from *aphros*, 'foam of the sea,' was said by the Greeks to have been born in the foam of the sea. *Ares* and his Roman counterpart *Mars* are both names which are not only radically alike, but were both used synonymously for 'war' and the 'god of war;' but it is not certain in what way this name may have referred to the storms of which this god was a personification. In many cases it is difficult, and perhaps it will not for some time be necessary, to choose between the various explanations which have been proposed for the names of some of the deities. In several cases, also, it would be necessary, if we accepted the explanations, to conclude that the ordinary names of certain deities were not their original names. For instance, it is unsatisfactory to be told that *Dionysos* means the god of Nysa, a fabulous place, that *Apollo* (Apello) means a god who 'drives away' (evil), or that *Artemis* means a 'virgin' goddess, because these names seem in each case to express a secondary and not the original characteristic of the deity; just as it would be if *Glaukopis*, 'bright-eyed,' the favourite epithet of Athena, had become her general name.

84. It appears to be true that there is not, and never has been, a nation or race of men who have not had gods—that is, who have not worshipped invisible beings, whom they thought of as having the mental attributes, if not always the exact form of a man. In all cases these deities are, or were, originally personifications of some power observed and felt by man in surrounding nature. No doubt natural phenomena would have a different effect on nations dif-

ferently gifted, as indeed has been seen occasionally in Greek mythology, where deities personifying one and the same element of nature, but originally belonging to distinct races of the Greeks, had developed in time into considerably different beings. Yet if, with all the varieties which may be found on examining the gods of other nations, we are still always brought back to the leading idea, that not the Greeks only, but mankind altogether, has, when in a primitive stage of civilisation, constantly associated divine power with the movements of the elements of nature, we obtain an explanation of the origin of deities which has this merit—that, granted a primitive race of men with the faculties of observation and of thinking (or language, which is part of thinking), and a system of deities will necessarily be produced by the first exercise of these faculties.

85. While, therefore, it would seem unnecessary to suppose that the Greeks, for example, had derived their gods from Egypt or elsewhere, they having had in themselves all the requisites for creating gods of their own, it is not, on the other hand, to be forgotten, first, that in developing the character and functions of its gods, one nation may have been indebted to intercourse with another (for example, the Greeks to the Phœnicians); and secondly, where nations, afterwards distinct, such as the Indian, Greek, Roman, and Germanic nations, had originally formed one race with a common stock of language, it is to be assumed that they had produced in common certain conceptions of deities, so that the primitive idea of Zeus may not have been peculiarly Greek, but like Jupiter, Dyaus, and Odin, Ziu, or Tyr, may have been the common property of the Indo-Germanic race. Again, if the gods were primitively personifications of natural phenomena, they would necessarily vary according as these phenomena varied in different countries. The gods of the Norsemen would differ in many details from those of India. Poseidon, the powerful god of the sea, would have no fitting counterpart among the deities of nations to whom the sea was an element of far less importance than it was to the Greeks. The following is a list of

the principal deities of the ancient nations, which we will next endeavour to classify:

Greek.	Roman.	Sanscrit.	Germanic.	Egyptian.	Assyrian.
Zeus.	Jupiter.	Dyaus.	Odin.	Neph.	Anu.
Hera.	Juno.	Indra.	Thor.	Pthah.	Bal (Baal).
Pluto.	Pluto.	Varuna.	Ziu.	Kem.	Hea.
Demeter.	Ceres.	Surya.	Tyr.	Sati.	Sin.
Persephone	Proserpina.	Savitar.	Frigg.	Amun.	Merodach.
Athena.	Minerva.	Agni.	Freija.	Neith.	Vul.
Hephæstos.	Vulcan.	Vaju.	Baldr.	Mant.	Shamas.
Apollo.	Apollo.	Soma.	Bragi.	Bubastis.	Ninip.
Artemis.	Diana.	Ushas.	Heimdall.		Nergal.
Ares.	Mars.		Hel.	Ra.	Nusku.
Aphrodite.	Venus.	Brahma.	Ulle.	Seb.	Beltis.
Poseidon.	Neptune.	Vishnu.	Loki.	Osiris.	Ishtar.
Hermes.	Mercury.	Siva.	Freyr.	Serapis.	Anatu.
Dionysos.	Bacchus.			Isis.	Bil-kan.
Uranos.	Saturn.			Anubis.	
Kronos.				Horus.	
				Harpocrates.	
				Thoth.	
				Anouke.	

DEITIES OF THE SKY ITSELF.

86. Beginning with the deities of the sky, and taking it first in its simplest aspect of a great dome covering the earth, we find it represented by the Greek Uranos, and the Sanscrit Varuna, both obviously bearing the same name, the root of which is *var*, to cover. In the Greek myth, Uranos comes down every night and covers the earth. It is curious that the Assyrian god Sin is said to have committed on his father an outrage similar to that committed by Kronos on his father Uranos. Varuna, however, has a more extended function than Uranos; the stars become his eyes, and he is thus an all-seeing and all-providing god. But though the sky appears like a dome resting on the earth, it is yet a very striking phenomenon that the horizon, though apparently a fixed line, can never be approached, but constantly recedes from any one advancing towards it, as if to convince man that whether he wills it or not, the sky will follow him and look upon his actions. That this 'ever-present' characteristic of the sky, especially noticeable by

day, was calculated to suggest a god who saw all things, was all-wise, and had a fatherly care for mankind, may be seen in the cases of Zeus, Jupiter, Dyaus (Dyaus-pitar), Odin (Wodan), Ziu, or Tyr. The Assyrian god Anu also represents the sky in its relation to the earth. His wife Anatu personifies the earth, which, as has been seen, was naturally, owing to its fertility, thought of as a female power. Of the Chinese spirit of heaven, *Tien*, it is said: 'The glorious heaven is called bright; it accompanies you wherever you go.' In the mythology of Finland, the name of the great god, *Jumala*, is identical with the name of the sky. *Juma* means thunder. It is true that the idea of brightness is included in the names of Zeus, Jupiter, and Dyaus, but, as 'brightness' would not help to suggest the omnipresence of these deities, it must be referred to a secondary place.

DEITIES OF THE PHENOMENA OF THE SKY.

87. But if now we consider the phenomena of the sky—such as thunder, lightning, clouds, and storms, it will be obvious that these phenomena may appear differently to different nations—that is, as being either under the control of the great god of the sky, or as being under separate deities. Accepting the former view, the Greeks gave Zeus the control of thunder, lightning, and clouds, and the Roman Jupiter had the same power. On the other hand, we find the Germanic Thor and the Sanscrit Indra as special gods of thunder and lightning. Thor is a son of Odin, and the hammer which was his symbol reminds us of the hammer of Hephæstos (Vulcan), who forged the thunderbolts for Zeus, but did not direct them. Etymologically, Indra appears to be the god of rain, who shatters the clouds with his bolts. Storms were represented by Thor, Ares, Mars, and the Sanscrit Vaju, with whom was connected the Maruts or storm-gods, whose name seems to have the same derivation as Mars and Ares. The Assyrian deities of hunting and war, if not also originally deities of storms, were Ninip and Nergal. Except in the case of the Sanscrit Indra, the obvious connection between thunder and rain is not directly apparent in

ancient mythology. Hermes, as has been seen, was the Greek god of fertilising mists and rain, in which capacity he is spoken of, just as the myth speaks of Indra, as going in search of cattle; but unless his function as messenger of Zeus was derived from some original power of his over thunder, the 'voice of Zeus,' we do not see how he may be associated with that phenomenon of the sky. The Germanic Freyr was the god of rain and fertility. It was no doubt consistent with the character of Hermes, as god of mists and rain, to assign him the office of Psychopompos, or 'guide of souls, to the gloom of the lower world; but in Egyptian mythology that office is given to a separate deity, Anubis; while again, the Egyptian Kem represents Hermes as god of fertility, and Thoth as god of letters, a function which was also performed by Odin, for which reason the Romans identified him with Mercury. Again, the Germanic god Bragi corresponds with Hermes or Mercury in his capacity of god of cunning speech and oratory.

DEITIES OF THE SKY BY NIGHT.

88. When Hera (or Juno) was called queen of heaven, it was probably at first intended only to describe her as the wife of Zeus, the king of heaven, in which capacity she ought strictly to have been goddess of the earth, since on mythological principles not only are the sky and the earth related to each other as man and wife, but the sky can have no other wife than the earth. We have seen how the myth of the marriage of Hera with Zeus referred to her as a goddess with influence on the fertility of the earth. On the other hand, it seemed from her persecution of Io, the moon-goddess, and from her finding a servant in Argos with his many eyes, that she must have been queen of the heavens by night; and this is further confirmed by her being identified with the Phœnician goddess, Ashtoreth (called by the Greeks Astarte, by the Assyrians Ishtar), who was the queen of the heavens by night, and was even sometimes identified with the Greek moon-goddess Selene. It was said that the worship of Aphrodite Urania—that is, Aphrodite, the 'goddess of the heavens'—had been introduced to the Greeks

from the model of Ashtoreth. Now the term Uranos, though signifying the heavens generally, refers pointedly in Greek mythology to the apparent descent of the heavens upon the earth at night. With Hera was identified the Egyptian goddess, Sati, as queen of heaven. In the Germanic mythology there were two goddesses, Frigg, and Freija—the one a development of the other—who were separately described as the wives of Odin. The symbol of the former was a spindle. Freija was believed to send sunshine, rain, and harvest. Neither of them could therefore have been a goddess of the heavens by night. Probably in northern regions the contrast between day and night would be less striking than in the south, where the wonderful beauty of the moon and stars would perhaps leave on the mind a more permanent and a deeper impression than the brilliancy of the lights in the northern sky. The moon, so conspicuous a phenomenon in the sky at night, was represented as a mere orb of light by the Greek Selene and Roman Luna ; but, as regards its real and supposed influence on the earth, by the goddesses Artemis and Diana. Beltis, or Belte, the wife of the Assyrian Bel (Baal), was also a moon-goddess.

DEITIES OF THE SUNLIGHT.

89. The sun as an orb of light traversing the sky, and watching the affairs of men, was represented by Helios and Sol, and apparently also by the Germanic Heimdall. While Helios has a chariot with four horses, Heimdall has only one horse, and while Helios detects what no one else had seen (for example, the carrying off of Persephone by Pluto), Heimdall keeps so close a watch that he can even hear the grass grow on the earth, and the wool on the backs of sheep. The Egyptian deity corresponding to Helios was Ra, while the Sanscrit equivalent was Surya, the husband or the son of the 'Dawn.' But there is also another Sanscrit deity, Savitar, who, though in a measure representing the influence of the sun like Apollo, is yet so constantly thought of as a being traversing the sky in splendour, that he may perhaps better be classed with Helios. More closely allied

to Apollo, is the Germanic god, Baldr, whose home was at Breidablick, the 'far-shining.' In the presence of Baldr, as of Apollo, the whole face of nature rejoices. When Apollo goes away for the winter months to the Hyperboreans, there is grief everywhere in nature, and when Baldr dies, shot by the blind god of the winter, Hödr, with a twig of mistletoe, all living things lament. They had all, except the mistletoe, sworn, says the myth, not to hurt him. Bel (Phœnician Baal) was a sun-god in this sense of acting upon the earth, though we have also from that quarter the god Sin, who was the 'maker of brightness.' But there was a brightness and light to be seen in the sky before the sun appeared, and this was made the subject of a separate personification, Eos, Aurora, the Germanic Vithar, and the Sanscrit Ushas. It should here be noticed that Ushas, besides being goddess of dawn, is at the same time goddess of wisdom, and thus approaches in signification the Greek Athena, who also has been described as a personification of the luminous upper air, which seems to shed light on the earth before the sun rises and after he sets, and which it may perhaps be supposed was the light which was created on the first day, as independent from the sun and moon which were created on the fourth day, according to the account in Genesis. In Egypt, Neith was also goddess of the upper heavens and of wisdom.

DEITIES OF THE EARTH.

90. As deities of the fertility of the earth, we have in the Greek, first Kronos and Rhea, then Demeter, whose Roman equivalent is Ceres. Similarly, in Egypt, we have the goddess Maut, representing the older race of deities, like Rhea; and Isis representing the later race; while Freija seems to have to some extent exercised the same function as Demeter in the Germanic mythology. The Egyptian god Seb seems also to have resembled the Greek Kronos. But the fertility of the earth comes in time to be associated with some divine power within the earth, where it is conceived that a distinct region exists into which pass all beings who have spent their life on earth. In

Greek mythology this connection between the surface of the earth and the lower world is brought about by Pluto, the god of the lower world, carrying off Persephone, the daughter of Demeter. In Egypt, on the other hand, Isis unites the characters of both Demeter and Persephone. She is the wife of Osiris, the god of the lower world, who corresponds to the Greek Pluto. Serapis was only a later form of Osiris, and appears to have been introduced into Egypt under Greek influence. The daughter of Isis was Bubastis, but she does not play the part of Persephone. In the Germanic mythology we find a goddess of the lower world named Hel, who, however, is described as living on the brains and marrow of men who had not died in battle. The lower world, where she reigned, was a place of horrors. The Assyrian god, Hea, seems also to have presided in the lower world. Partly with the interior of the earth, and partly with phenomena of the skies, were associated Hephæstos, Vulcan, the Germanic Thor, the Sanscrit Agni, the Egyptian Pthah, and the Assyrian Bel-kan (Vulcan), all of whom were deities of fire, and at the same time conceived as actively engaged in work in some way dependent on, or connected with, fire.

91. If deities are originally personifications of natural phenomena, it will be expected that, for instance, in countries where the sea is an element of no importance, there will be no god to represent it. So that the Greek Poseidon and Roman Neptune will stand alone in the ancient mythologies. The same will be true of the Greek Dionysos and Roman Bacchus, the gods of wine, since only in Greece and Italy was the vine successfully cultivated in ancient times. There can be no doubt, also, that in the keen observation of varieties in natural phenomena, the Greeks greatly excelled all other ancient nations. On the other hand, they did not—at anyrate for mythological purposes—give the same attention to the mysteries of human life as we find in India and Egypt. They have nothing to correspond to the Brahmanic trinity (Trimurti) consisting of Brahma, Vishnu, and Siva—Brahma repre-

senting the creative power in nature; Vishnu, the preserving; and Siva, the destroying. It is true that this trinity belongs to a comparatively later date in India, and obviously presents a contrast to the earlier deities of the Vedas—namely, Dyaus, Varuna, Indra, Surya, Savitar, Agni, Vaju, and Ushas, who, as has been seen, represented phenomena of nature.

Diana.

QUESTIONS.

Section 1. To what class of stories is the term *myth* restricted?

2. What is the difference between a *myth* and a *legend?*

3. In what relation do *tales* stand to myths and legends?

4. What is meant by *personification?* Give an example.

5. What is a symbol as belonging to a god? Give examples.

6. Define *allegory*, and compare it with personification. Give instances of allegory, ancient and modern.

7. Describe the condition of mankind in the myth-making age. Observe particularly the scarcity of language then. Were myths and legends substitutes for the exact definitions of later times?

8. Did the legend-making age precede or follow the myth-making age? Refer to the definition of legend (2), and describe the circumstances under which legends arose.

9. How do you account for the existence, in Greek mythology, of what appears to be an unnecessarily large number of deities, since several of them differ very little from each other?

10. Give an instance to shew that the legends of different places also had often much in common.

11. State the two chief phases of the Roman religion.

12. In modelling the conduct of their deities on that of mankind, what was the tendency of the Greek myth-makers?

13. In what way did the survival of ancient myths act on the civilisation of Greece?

14. Describe the state of knowledge and other conditions necessary for the creation of myths.

15. What are the principal theories which have been proposed for the origin of myths? What was the opinion of Herodotus?

What is meant by Euhemerism? To what has chiefly been due the theory at present generally accepted?

16. Does the theory of three dynasties of gods appear real or artificial?

17. Is there any evidence of the first two dynasties having had successively separate existences?

18. What was the ancient idea of chaos? What was the first power which acted upon chaos? What was the offspring?

19. What other theories are there as to the origin of the world? Describe the Homeric and the Orphic theories.

20. Uranos (Sky) is said to have married Gæa (Earth); what offspring had they? Give the names of the Hekatoncheires, and say why they were so called; the names of the Cyclopes, and the principal Titans. How many Titans were there in all? Describe the progressive difference between these three races.

21. By whom was Uranos succeeded as supreme deity? Who was his wife? and who his offspring? What is the story of Kronos with reference to his children? How was he deceived?

22. What was the cause of the war between gods and Titans? Where is it supposed to have taken place? By whom were the gods assisted?

23. What other war did the gods next engage in? Where is the scene of it laid? What is characteristic of this war? Who was Typhon?

24. What was the belief as to the origin of mankind? How did man at first live? What is the story of Deucalion?

25. What is meant by the priestly theory of the origin of man? What were the four successive ages?

26. By whom, besides the gods, were men also said to have been made? What is the story of Prometheus deceiving Zeus? What was the great crime against the gods committed by Prometheus?

27. Who was Pandora, and for what purpose was she made by the gods? To whom was she sent? and what happened?

28. How was Prometheus himself punished? By whom was he set free? By what ceremony was he worshipped at Athens?

29. Where was Mount Olympos? On what model was the

imaginary society of Olympos framed? What was the usual number of deities in Olympos? How were these deities associated with the months of the year?

30. What three gods obtained supremacy over the world after the war with the Titans? How was the world apportioned among them? Which of the three retained a superiority over the others? Who was the great spirit or god of the Greeks? In what region of the world did he live? Who were his priests at Dodona? What is the story of his upbringing?

31. In what relation did Zeus stand to the other gods and to men? What is said of the birth of his daughter Athena?

32. Who was the wife of Zeus? Who were her offspring? What were her feelings towards Hephæstos? What was one of the prominent functions of Hera? and in what way does this account for her marriage with Zeus? Give instances of Hera's dislike of moon-goddesses.

33. How do you explain the belief that other goddesses also bore children to Zeus? Give instances.

34. What were the different stories as to the upbringing of Hera? What was the story of her marriage at Argos, and by what ceremony was this commemorated? What were her symbols, and what signification have they? Give instances of quarrels between her and Zeus.

35. What appears to have been the original function of Athena? What qualities were afterwards added to her character? What other theory was there of the origin of Athena? In what contest did she engage with Poseidon? What was the result?

36. What was the name of Athena as a war-goddess? What were her relations to heroic enterprises?—to peaceful and skilled occupations? What element of the universe may she be a personification of? What was her symbol?

37. What was Poseidon a personification of? What may have suggested the myths of his rivalry with other deities? Give instances of this rivalry. Where was he supposed to live? What offspring did Demeter, Medusa, and Theophane bear him? In what character was he worshipped in Tenos?

38. Who was the wife of Poseidon? What influence has the sea exercised in the creation of myths? Who were the Tritons and Nereids? Who was Thetis?

39. Who was Okeanos? who his wife and offspring? What was a characteristic of certain minor deities of the sea? Who was Leukothea, and what her function? Who was Melikertes? How were river-gods represented? Name the chief ones. What was the appearance of the Sirens? What did they personify? What were their names, and what befell them after competition with the Muses?

40. What region was Hades ruler of? How was his character represented? What is the story of his carrying away Persephone? What arrangement was finally made about her? What is the meaning of this coming and going of Persephone? What was the symbol of Hades?

41. What were the three regions of the lower world? What classes of persons were consigned to each? Who assisted Hades and Persephone as judges? Who conducted the shades of the dead to the lower world? What river had to be crossed? Who was the ferryman? What were the other rivers? Where was the entrance supposed to be?

42. What was done by Demeter when she found her daughter carried off? How does her alternation of feelings compare with that of the seasons?

43. What was Demeter a personification of? Where and by what rites was she chiefly worshipped? Who was Triptolemos? In what district was the horse associated with her? What were her symbols?

44. What was Vesta a personification of? What is remarkable about her worship?

45. Of what kind of fire was Hephæstos a personification? Where was the oldest centre of his worship? What is the story of his birth? Why and by whom was he thrown out of Olympos? Where did he fall? Give the different versions. What did he make for Hera, and what were the consequences? Who brought him back to Olympos? Who was his wife? Mention some of his works.

46. Of what phase of nature was Apollo the god? Compare his function as a god with that of Demeter or Poseidon. What was his parentage? What the story of his birth? Who brought him up? Where was his oracle? Give instances of his destroying power as god of the sun's rays. Where did he go in winter? Give other instances of this alternation from season to season. Give

instances of his disputes. With whom had he to serve as a bondsman?

47. What was the distinction between Helios and Apollo? What is the story of the cattle of Helios? What is the story of Phäethon?

48. What was the relation of Artemis to Apollo? What did she personify? In what districts was she associated with wild beasts? Give instances of her antipathy to huntsmen. Against whom were her arrows directed? Give instances of her power of transforming.

49. In what relation did Selene stand to Artemis? How was she represented?

50. Of what was Hekate a personification? How was she represented?

51. What is the meaning of the myth of Adonis and Aphrodite? Give the names of others whom she loved. What did she personify? Whose wife was she? Give the two versions. What distinction is to be drawn in her character, and how did the two separate phases of it come to be united? What was her symbol? What is the meaning of her name? What award did she obtain for her beauty?

52. What is the double character of Eros? What is the story of Eros and Psyche? Is it a myth or an allegory?

53. What was Ares a personification of? How was he represented? What is the story of Otos and Ephialtes, and what does it mean? In what region did Ares live? What were his symbols?

54. What stories are there to illustrate the character of Hermes as god of mists? Who was his mother? What is the story of his stealing the cattle of Apollo? Who was Argos? In what cases did Hermes act as a messenger or guide? What was his name in Samothrace? What inventions were ascribed to him? What was his symbol?

55. Where was the marriage of Dionysos and Ariadne chiefly celebrated? and at what season of the year? What was he god of? Whose son was he? What is the story of his birth? Give instances of the maddening influence of wine. For what purpose did Dionysos go to India? What was his symbol?

56. In what district was Hebe worshipped as a goddess, and with whom may she be compared? To whom was she married?

What is the story of Ganymedes? and what was the office fulfilled by him and by Hebe?

57. What is meant by a personification? Give instances in which the human form was not strictly adhered to.

58. What personifications are there of the fertility of nature? With which gods are they chiefly associated? How was character represented in the forms of satyrs and mænads? Describe Seilenos.

59. By what beings was the visible beauty of nature personified? How many seasons were there personified? Who were the Hesperides? What was their number, and what does this number indicate?

60. What personifications were there of the vocal beauty of nature? Why were the Muses called Pierides? What stories are there of competitions between them and others? Give similar instances of musical competition. What is the number of the Muses, and to what departments of activity were they assigned?

61. In the company of what deities were the nymphs generally found? Give the various classes of nymphs.

62. What personifications were there of the movements of the skies? What is the story of Boreas and Oreithyia? What is the story of Æolos and Ulysses? How were the Harpies represented? What were their names, and what is said of them? How were the Gorgons represented? Who was Medusa, and what befell her? Who were the Grææ?

63. What deity formed a female counterpart to Hermes? Who was Eos? and what is the story of Tithonos, of Orion, and of Kephalos?

64. What were the personifications of human life? How was Hypnos represented? how Thanatos? Who was Asklepios? and what was his symbol?

65. Describe the two kinds of dreams. What were the offices of Oneiros and Morpheus? Who were the Litæ?

66. What did Themis represent besides 'justice?' Who was she? What were her symbols? What were the symbols of Nemesis? Who were the Eumenides? Give an example of their office.

67. Name the three Fates, and describe the task assigned to

each. Was their number always three? Who was the goddess of Victory, and what were her symbols?

68. What seems to have been the foundation of the legends of heroes, and by what influences may they have been modified? What two stages are to be observed in Greek legends, and to what stages of civilisation do they respectively refer?

69. With whom do the legends of Argos begin? Trace his descent. What is the story of his daughters, and their punishment? Which of them disobeyed his commands? Trace the descent of Akrisios and Prœtos. What is the story of Prœtos and his daughters? Who was Danäe, and what is her story? What task did Perseus undertake? Whom did he free on his return? What became of the head of Medusa? What worship may have affected these legends?

70. Compare the legends of Bellerophon with that of Perseus. What is the story of Bellerophon in detail? Trace the descent of Sisyphos. Of what was he guilty, and how was he punished? What worship may have affected these legends?

71. Trace the descent of Cadmos, and his settlement in Thebes. Who was his wife? What offspring had they? What befell them?

72. Who were the heroes of a second set of Theban legends? What is their story?

73. Trace the descent of Œdipos, his upbringing and fate. Who were his children? Who were the Seven against Thebes? What was their object, and the fate of their expedition?

74. With what classes of beings do the legends of Thessaly chiefly deal? What is the story of Ixion?

75. Who is the principal hero in the legends of Thrace?

76. Trace the descent of Minos. What is the story of Pasiphäe? What is the story of the Minotaur, and of Talos? What was the end of Minos?

77. What are the legends of Kekrops, Erichthonios, and Tereus? Who is the central figure in the legends of Attica? What exploits are assigned to him?

78. With what heroes do the legends of Elis begin? and what is the prominent character in the legends of the descendants of Pelops? What is the story of Atreus and Thyestes, of Agamemnon and Klytæmnestra, of Menelaos and Helena?

79. What worship may have influenced the legends of Herakles?

80. Trace his descent and upbringing. Why did Eurystheus obtain power over him? With what element of nature do labours or exploits like those of Herakles seem to have been associated?

81. What were his exploits not included in the twelve labours?

82. What were the twelve labours of Herakles?

83. Why must there, for comparative mythology, be great importance attached to the meaning of the names of deities? Give instances in which the names of deities, and of the region of nature personified by them, are identical. Give instances to shew that existing names are not always the original names, and therefore of little value.

84. What conditions alone seem to be necessary for the creation of gods and divine myths?

85. Is it necessary to suppose that the Greeks derived their gods from countries earlier civilised than they?

86. Compare the deities of the sky in different mythologies. What features of the sky were seized upon for personification?

87. How were the phenomena of the sky personified in different mythologies?

88. Who were the deities of the sky by night in different mythologies? and what were the features of it which were seized upon?

89. Who were the deities of sunlight in the different mythologies? Who represented the light which appears to exist independent of the sun or moon?

90. Who were the deities of the earth in the different mythologies? The surface of the earth, and the interior of it, had two distinct sets of personifications—were they of different sex?

91. In what cases would it be idle to expect the same gods in different mythologies?

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